

The budget crisis: real solutions and the end of conservatism p14

Shop fast, shop local: our **last-minute gift guide** p16

Scene: fierce looks, fresh bars, warm drinks, and hot NYE parties

GUARDIAN

DECEMBER 17 - 23, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 12 FREE



The year in music

Boom! Our critics explore a new rock canon and new club generation, tastemakers, Bay rap, and drone. Plus top 10s from our writers and players p22

Explosive: Matt Pike, from left, of High on Fire, Dawn McCarthy of Faun Fables (with her infant daughter), and Mochipet are essential listening in the current Bay Area rock canon.

GUARDIAN PHOTO BY JEFFERY CROSS

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December 17 @ Green Room, 401 Van Ness at McAllister

JIM BAILEY IS JUDY GARLAND

In his much anticipated return to the Bay Area, the legendary Jim Bailey will perform his visual and vocal tribute to one of the greatest entertainers of all time: Judy Garland. Accompanied by a full orchestra, Jim will perform the most well known songs from the Garland repertoire, including "The Trolley Song", "Swanee", "Old Man River", "The Man That Got Away", to name just a few, plus special selections to commemorate the holiday season.

This appearance celebrates the 40th year anniversary of when, in 1968, Jim Bailey, at the beginning of his career, was joined on a Los Angeles stage by Garland herself and sang "Bye Bye Blackbird" as a duet. This was the beginning of a close friendship which endured until Garland's death a year later. The Boston Globe stated "He is an inspiration; the next best thing to Garland herself"

December 20 @ Herbst Theatre, 401 Van Ness at McAllister
youtube.com/judysanfrancisco

BERKELEY REPERTORY THEATRE: THE ARABIAN NIGHTS

The Tony Award-winning creator of *Metamorphoses*, Mary Zimmerman, breathes new life into the legend of the 1,001 nights. To save her life, a beautiful bride must spin hypnotic tales of genies, jesters, thieves and kings—winning her freedom by eventually winning her husband's heart. As he falls under Scheherazade's spell, Zimmerman enchants the audience as well with her signature style that transforms simplicity into the sublime. Amidst magical tales of honor, revenge and humor, only love emerges victorious. The San Francisco Chronicle describes Zimmerman's work, "Stunningly imaginative, engagingly comic, affecting and invigoratingly immediate..."

Performances begin November 13. SFBG readers click here to save 20% on select performances of *The Arabian Nights*
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GUARDIAN 4TH ANNUAL FAVORITE DJ'S IN THE BAY READERS SURVEY



FAVORITE INTERNET/ SATELLITE RADIO DJ KRAZY KIDS RADIO

As their name implies, this webcast features a rambunctious yet sophisticated mix that frequently surprises their loyal fans. As their website accurately touts, a rotating crew of some of the most innovative young talent in the Bay Area spins "the realest Hip Hop, the smoothest R&B, the original breaks, and all that jazz you love to hear and wish you heard more often." Check out their 'cast live every Tuesday from 5-6pm, or visit online for archived material. If you're looking for the bleeding-edge of broadcasting, these Krazy Kids are alright.

KRAZYKIDSDRADIO.PODOMATIC.COM
Photo: F. Garcia

FAVORITE DANCE CLUB DJ DJ RIPLEY OF SURYA DUB

Given that the turntablist scene is pretty male-dominated, it's a welcome and delicious revelation that our readers chose to honor in this category the sole female resident DJ of the infamous Surya Dub crew! Having honed her craft in New York and London, DJ Ripley's breakbeat and jungle background found a deeply appreciative audience here in the Bay Area, who were drawn to her unique and genre-busting eclecticism. Sadly, DJ Ripley -- a PhD candidate in UC Berkeley's Jurisprudence & Social Policy program -- will be taking a hiatus to Jamaica in the new year; catch her final SF performance at the Creative Commons holiday party on 12/18 at 111 Minna to see why she's left so many bootys sore from the shaking!

DJRIPLEY.BLOGSPOT.COM

Photo: Lane Hartwell



FAVORITE BAR/LOUNGE DJ BUS STATION JOHN

This DJ virtually defines the term "underground legend." Widely respected as an early pioneer in the revival of rare disco, hi-NRG, italo, boogie & electrofunk, BSJ specializes in rescuing forgotten gems from the late 70's & early '80's, a time he celebrates as "the glory days of pre-digital dance music." His passion and knowledge of the era is unparalleled; having lived the moment, he's now in a unique position to play the soundtrack of his coming-out years to a new generation of clued-in queers of all ages and stripes. Those hungry for a journey to an underground gay milieu would do well to experience BSJ's exacting, almost curatorial aural sensations, and are urged to live their own moments at any of his regular late-night gigs: Tubesteak Connection at Aunt Charlie's (every Thursday), The Rod at Deco Lounge (2nd Friday of the month), or Manquaque! at Ganoway (last Saturday of the month.)

DJBUSSTATIONJOHN@GMAIL.COM
Photo: Joseph Durham



FAVORITE TERRESTRIAL RADIO DJ (tie) CAROLYN KEDDY, KUSF

Since the inception of our survey, Carolyn has been a constant, popular choice for Bay Area rock lovers. Her return to the top of this category should be no surprise. As one voter put it, Carolyn "consistently provides an excellent and mind-blowing supply of new music. Plus lost classics and other oddities. Carolyn's show is radio at its best." Her taste is truly impeccable, and her dedication to the local music scene and its players in unimpeachable. Catch her Tuesday show on KUSF, from noon to 3pm; live sets the first Tuesday of the month at Casanova Lounge (527 Valencia St) during happy hour 6-9pm; or her archived podcasts online.

CAROLYNKEDDY.COM
Photo: Michael R. Millett



FAVORITE TERRESTRIAL RADIO DJ (tie) DAVE MOREY, KFOG

Dave has been a fixture on the Bay Area radio scene for almost three decades, with almost all of them on San Francisco's rock stalwart KFOG as the host of their popular morning show. Over the years, millions of Fogheads started their day with Dave's calming demeanor. Sadly, this epitome of class will conduct his final broadcast just two days(!) after this issue's publication, having announced his retirement earlier this year. Bay Area music critic Joel Selvin, in one of his final appearances with Dave on-air, may have put it best: "I don't think people really know what a tremendous contribution you've made to San Francisco culture...one of the architects of KFOG...you've come to be like the Don Sherwood of our time...a piece of the sky's just gonna fall out." With heavy hearts, our readers can only cover their heads and agree.

KFOG.COM
Photo: Deborah Coleman



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CONCERT UPDATE

FEATURED SHOW



GRASS WIDOW APE RATIONS

12/17 HEMLOCK TAVERN
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THIS WEEK

BOB HARP
12/17 Elbo Room

**GRASS WIDOW
APE RATIONS**
12/17 Hemlock Tavern

MERCURY REV
12/17-18 Independent

CHARLIE HUNTER TRIO
12/17 Yoshi's Oakland
12/18-21 Yoshi's San Francisco

**LOQUAT
BUILT FOR THE SEA**
12/18 Rickshaw Stop

**BART DAVENPORT
BRIAN GLAZE & THE
NIGHT SHIFT**
12/18 Bottom of the Hill

**HIGH ON FIRE
DRUNK HORSE**
12/18 Great American Music Hall

TAJ MAHAL TRIO
12/18-21 Yoshi's Oakland

NORTEC COLLECTIVE
12/19 Independent

METALLICA
12/20 Oracle Arena

FEMI KUTI
1/22 Fillmore



LIL' WAYNE
12/23 Oracle Arena



TWO GALLANTS
12/26 Fillmore



X
12/26-27 Slim's

**EDDIE PALMIERI &
LA PERFECTA II**
12/26-31 Yoshi's

MELVINS
12/27 Great American Music Hall



BLACKALICIOUS
12/27 Fillmore

**CRACKER
CAMPER VAN
BEETHOVEN**
12/27 Independent

WAYNE HANKOCK
12/27 Uptown

BUTTHOLE SURFERS
12/30-31 Fillmore

**PHIL LESH
& FRIENDS**
12/30-31 Bill Graham Civic Auditorium



**THIEVERY
CORPORATION**
12/31 Concourse

**FANTOMAS
TIPSY
ZACH HILL**
12/31 Great American Music Hall

**LA PLEBE
THE FUCKING
BUCKAROOS**
12/31 Bottom of the Hill

SUGAR & GOLD
12/31 The Uptown

DENGUE FEVER
1/2-3 Rickshaw Stop

**THE HOOKS
THE PLEASURE KILLS**
1/3 Bottom of the Hill

SEAN HAYES
1/7 Rickshaw Stop

**GLASVEGAS
AND CARL BARAT**
1/8 330 Ritch

LEE ROCKER
1/09 Red Devil Lounge

ANGRY SAMOANS
1/10 Bottom of the Hill

**BRIGHTBLACK
MORNING LIGHT**
1/14 Independent

**THE DEVIL MAKES
THREE**
1/17 Independent

WILLIE NELSON
1/16-20 Fillmore

RAZORLIGHT
1/18 Independent

**THE WALKMEN
BEACH HOUSE**
1/21 Fillmore

THE RAVONETTES
1/23 Bimbo's

SMOKEY ROBINSON
1/24 Paramount Theatre



JAY REATARD
1/25 Independent

FRUIT BATS
1/30 Bottom of the Hill

**JOHN VANDERSLICE
DJ AESOP ROCK**
1/30 Great American Music Hall

DEVOTCHKA
1/30-31 Fillmore

DELTA SPIRIT
2/4 Bottom of the Hill

SCOTT WEILAND
2/5 Grand Ballroom



NOFX
2/13 Fillmore

ANDREW BIRD
2/19-20 Fillmore

SCISSORS FOR LEFTY
2/20 Bottom of the Hill

DROPKICK MURPHYS
2/21 Warfield

ANNUALS
2/21 Slim's

20 MINUTE LOOP
3/7 The Uptown

**CUT COPY
MATT AND KIM**
3/12 Fillmore



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LETTERS

COMMENTS FROM SFBG.COM

ON THE STATE BUDGET CRISIS:

Erica writes:

I think we should call the Republicans' bluff and just slash the budget — everything. Then put a notice on every closed school, library, and road with the names of the Republicans who signed the “no new taxes” pledge. When our economy continues to tank and people feel the pinch, maybe then they will get it.

Question Mark writes:

Nothing in the article removes the possibility of repealing Proposition 13. It only notes that until we remove the no-new-taxes-ists from the legislature we can't begin to consider which taxes to raise, including Prop 13.

Regarding gerrymandering ... that's a red herring. People in this state self-segregate. Conservative districts are rabidly so because conservatives live among conservatives and reinforce their worldviews. Same with liberals.

You want real competition and moderate candidates? Give us clean, publicly-financed elections.

Matt Stewart writes:

It would be great if there could be a speculation tax for the financial industry, which is pretty big in San Francisco. This is essentially a sales tax on the wealthy that would also discourage speculation.

Securities speculation — buying and selling blocks of derivatives to profit from rapid fluctuations in price — is one cause of the escalation in oil prices at the pump, the mortgage industry meltdown, and the dot.com bust.

A securities speculation tax would reduce speculation in the markets and increase stability.

Noble Prize-winning economist James Tobin proposed a similar tax on currency transactions (the Tobin Tax).

Just as poor and moderate income people pay taxes when they gamble at a casino or buy a state lottery ticket, a financial transactions tax would simply be applying a comparable tax to gambling in financial markets.

This would apply the significant revenues raised by the securities speculation tax to the pressing needs of the American people, including lower income taxes on workers. It also discourages the kind of financial mess that is currently taking place.

Go to sfbg.com for more concert listings!
Please check with music venues for prices and availability

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ON WATER PRIVATIZATION:

Skaidra01 writes:

One of the premises of this article (“Tap dreams,” 12/10/08), the idea that water demand is “never affected by inflation, recession, interest rates or changing tastes” (in the words of Maude Barlow), really deserves to be reexamined. This dramatic premise is demonstrably inaccurate. True, people need water for basic survival, but the vast majority of human water use does not fall into that category. Most water is consumed for purposes that that only make sense if the price of water is below a given price. Where effective pricing structures are in place, price motivates investments in conservation and water efficiency, and water is directed to the most beneficial applications. This isn’t an “infinite market,” irrespective of price. As another commenter has noted, agricultural subsidies are a major culprit in inefficient water use in California (and elsewhere). But even there, private consumers do, in effect, “go on strike” every day — when they choose not to use water for certain purposes at certain prices. For example, you probably won’t see farmers flooding their fields or homeowners watering their lawns with bottled water.

FOR THE RECORD

In the Dec. 10 story “Tap dreams,” we quoted Scott Maloni, vice president of Poseidon Resources, as saying, “There’s a dollar figure you can put on reliability. Public agencies are willing to pay us a little more for that.” In fact, he said, “Public agencies are willing to pay a little more for that.”

Maloni also said his company has a contract with nine different public agencies in the San Diego region, but not with the San Diego County Water Authority.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We’d prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis MN 55402; (612) 341-9357; fax (612) 341-9358.

CUTS

CONT.,»

\$50,000 (assuring that lower-income people pay nothing) with progressive rates skewed toward charging very high wage-earners the most could bring in significant revenue in the fairest way possible.

We’d like to see a progressive business tax — raise the rates on the

biggest companies. We could live with a short-term hike in the local sales tax; frankly, we could live with most short-term revenue increases. The supervisors need to look at what new taxes make the most sense and prepare for a special election in the spring to put a revenue package before the voters. And everyone — including the mayor — needs to campaign hard for it.

The city also needs to look at the rainy-day fund, money set aside for bad economic times. Only a small amount of the close to \$100 million now in that fund is available in any one year, but that rule might have to be changed.

This crisis is an opportunity — a chance to examine how the city’s current revenue sources are unfair, unstable, and unwieldy. Why are business taxes flat (big corporations and small businesses pay the same rate)? Why does San Francisco rely so much on property and transfer taxes, which shift radically with economic ups and downs? And of course, a public power system would generate enough money to cover a huge part of the deficit. The supervisors need to find an immediate revenue-based solution, but should also start creating a serious task force to overhaul the entire revenue side of the budget. Today. **SFBG**

ARCHBISHOP

CONT.,»

menical restraint not to legislate your morality. And please do not profane the sacrifices of abolitionists and civil rights activists by falsely equating their efforts to expand people’s rights with your efforts to restrict them.

You may bridle at the term “bigot,” but there is no better term to describe the prejudice you tapped to help repeal the hard-fought gains of same-sex couples. Assuring yourself that you are “tolerant” does not make it so. The Catholic Church behaved ignobly in failing, until 1967, to take a firm stand in support of interracial marriage. You have advanced no argument against gay marriage that people did not also advance against interracial marriage. It pains us to have to call you — our homophobic friends, family members, neighbors, fellow parishioners, and clergy — bigots. But let the term fester in your ear until you are delivered from your bigotry — or we are.

This is not a polite debate. Nor is it a mere culture war. It is a war for fundamental rights and human dignity. We will fight until we win. And you will be left to explain once again why you were on the wrong side of history.

Ben Rosenfeld

Ben Rosenfeld is a civil rights lawyer in San Francisco.



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Wilbur Storey, statement of the aims
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THE SAN FRANCISCO BAY GUARDIAN (ISSN0036 4096) PUB-
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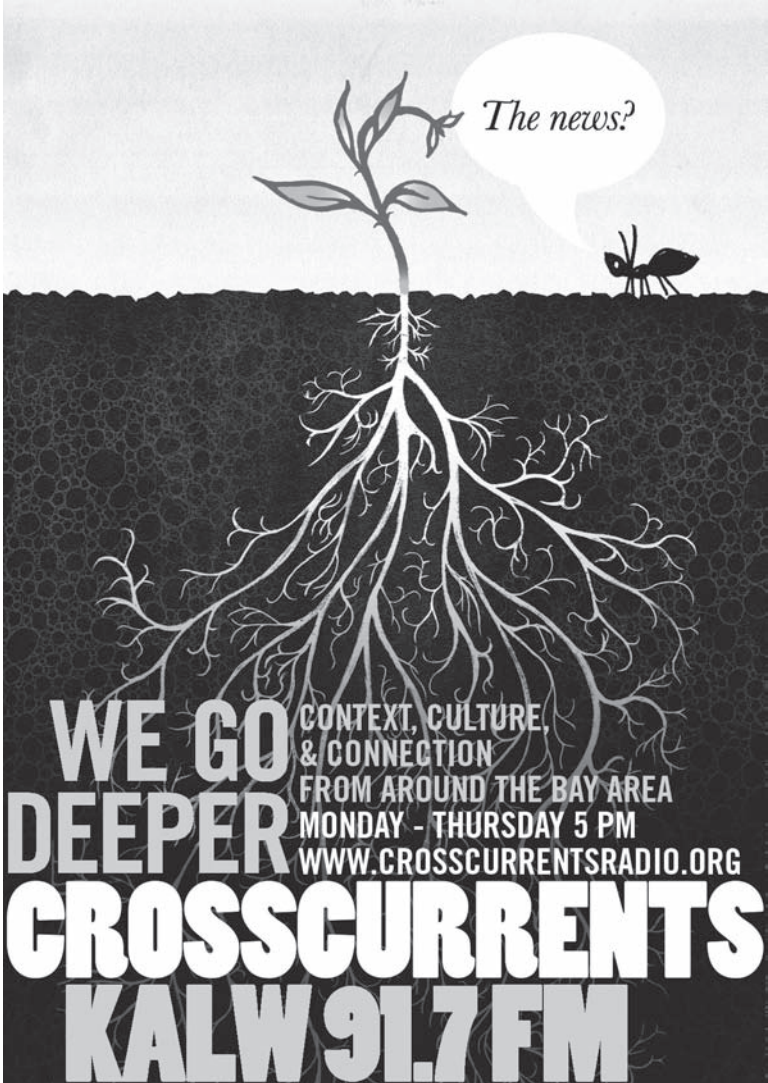
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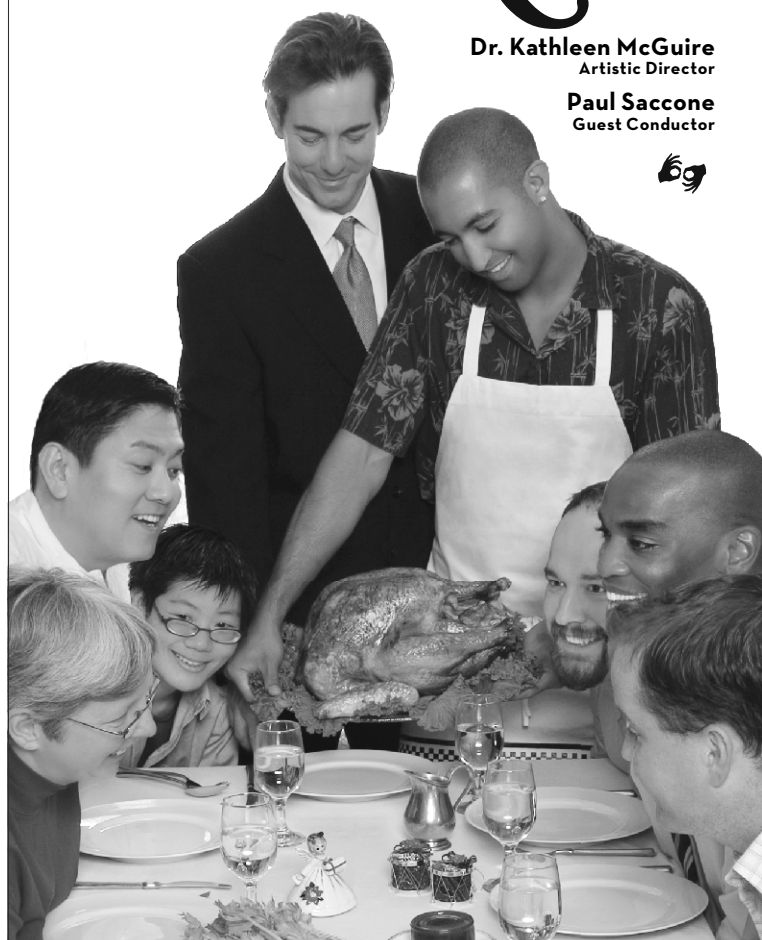
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Mayor Gavin Newsom made a surprise appearance before the Board of Supervisors to discuss the huge budget deficit.

PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

Sharing the pain

Newsom's budgetary olive branch does little to ease the impact or win over supervisors

By Sarah Phelan

> sarah@sfbg.com

When Mayor Gavin Newsom walked across City Hall to the Board of Supervisors Chambers last week to announce that the city is facing a \$576 million budget deficit, it looked as if he was putting political differences aside and genuinely inviting the board to "share the challenge" of bridging the 2008-09 budget chasm.

For years, voters and supervisors have urged Newsom to appear before the board for monthly policy discussions. And for as many years, Newsom has refused, claiming such invites were "political theater." Now that he's finally made the trek, critics say the context makes the gesture

more theatrical than substantive.

Within minutes of Newsom's unannounced Dec. 9 visit to the board, City Hall insiders began to fear that the Newsom was only pretending to walk the unity talk: details of his \$118 million in proposed mid-year solutions were not made available before the appearance, giving the two sides little to discuss and raising questions of due process.

"If the mayor was interested in real collaboration with the board, he would introduce his mid-year proposal to the board for our deliberation, just like the annual budget," Sup. Chris Daly told the *Guardian*. "But after we asked in three different ways, we found that he will be making over \$70 million in cuts unilaterally — without

the board's approval. Now we have to figure out how to get the public a seat at the budget table."

Unlike during the normal budget process, the mayor has tremendous power to make cuts mid-year. But with details slow to emerge, the legislators weren't the only ones left in the dark about the proposal, which includes slashing the Department of Public Health's budget by 25 percent, cuts that DPH director Mitch Katz told the supervisors is going to require fundamentally changing how government runs.

Several City Hall workers told the *Guardian* how, in the days after Newsom made his budget deficit announcement, Controller Ben Rosenfield was seen running from department to department, trying to track down the program-level details.

Supervisor-elect John Avalos, who has a deep understanding of the budgetary process from his years as a legislative aide to former Budget Committee chair Daly, confirmed that the mayor's \$118 Million proposal "doesn't tell you much."

"There is \$47 million in increased revenue that has come in that offsets the shortfall, and there's a higher-than-expected census at San Francisco General Hospital that allows us to recoup some money. But although there are all kinds of service/non-service cuts in Newsom's proposal, we have no details to work with," Avalos told the *Guardian*.

Two days after his board appearance, Newsom penned an op-ed for the *San Francisco Chronicle* in which he again appeared to be holding out his hand to the board. But Avalos, a candidate for president of the board, observed that Newsom continues to protect his own pet projects, which include the 311 Call Center, the Community Justice Center, and the Small Business Assistance Center.

"The pain needs to be shared and minimized all round," Avalos warned. "The mayor needs to come forward and help us, not simply cut all the programs that the Republicans want to see cut. There is this huge backlash from folks saying, 'Why do we spend \$1 billion on our public health system? Maybe we don't need public health.' But our services are there for a reason."

Avalos said he worries that if we cut all these programs now, it will be very hard to get them back down the line. "When revenue is back, the focus will be on things that are important, but not on services that help the most vulnerable folks," Avalos predicted.

Within three days of Newsom's appearance before the board, Peskin had figured out a mechanism whereby the public could weigh in on Newsom's cuts: he introduced legislation that combines the mayor's \$118.5 million proposal with an alternative \$8.5 million in cuts that Peskin has proposed.

"So, now there's a de facto collaboration," Peskin told the *Guardian*. Peskin's package of alternative cuts — which has since been pared back to \$5.5 million because duplication with the mayor's list was found — includes budget reductions in the Mayor's Office of Economic and Workforce Development, Emergency Management Department, Fire Department, Police Department, Mayor's Office of Criminal Justice, the 311 call center, and city grants to the opera, ballet, and symphony. Peskin is also proposed wage freezes that could save another \$35 million.

Peskin's counter-move allows the public to weigh in on the combined proposals. It requires department heads to publicly defend cuts to programs, services, and personnel — cuts that were developed, per Newsom's request, behind closed doors. CONTINUES ON PAGE 15 >>



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BY LLOYD DANGLE

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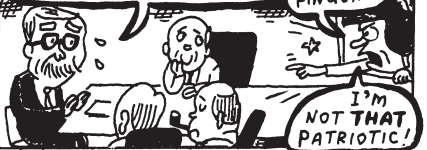
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ALERTS

By Anna Rendall and Steven T. Jones

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WEDNESDAY, DEC. 17

'Stache Bash

Has it seemed like there have been lots of mustaches in San Francisco over the last month? More than 80 men have been growing them for the Mustaches for Kids SF benefit, in the process raising more than \$55,000 for classroom programs through the DonorsChoose network. This unusual philanthropic effort culminates with the fun 'Stache Bash competition for the Sweetest 'Stache title. Come cheer on your favorite and help push up total donations from San Francisco, which currently trails the cities of New York and Charlotte, N.C. — and is just beating Chicago — in a nationwide effort that has raised more than \$275,000.

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Vigil against violence

In its sixth year, the International Day to End Violence Against Sex Workers will be marked by a candlelight vigil and memorial for sex workers who were victims of crimes, including rape, robbery, and murder. Hosted by prostitute-turned-sexologist Annie Sprinkle, the event will also be a forum for discussion and sharing of stories and thoughts.

6–8:15 p.m., free
Center for Sex and Culture
1519 Mission, SF
(415) 255-1155
mail@sexandculture.org

Backyard Bailout

As the collapsing economy continues to crumble, it's time to strategize ways to help ensure that the walls don't fall around you. At this brainstorming session, "Surviving the Economic Meltdown One Neighborhood at a Time," share tips on how to grow your own fruits, vegetables, and raising chickens — as well as those on other topics, such as alternative energy and natural building techniques.

7:30 p.m., free
CounterPULSE
1310 Mission, SF
(415) 686-5554
www.counterpulse.org

THURSDAY, DEC. 18

Celebrate Mar and Avalos

Two of the newest members of the Board of Supervisors, Eric Mar and John Avalos, are still trying to retire some campaign debt that was spent fending off nasty attacks by downtown power brokers. You can help them, meet them, and celebrate the season all at the same time.

6–8 p.m., donation requested
Left Coast Communications
3 Embarcadero Center, Ste. 420, SF
(415) 291-9300

Future foreign relations

Two experts on US foreign policy will convene for a debate on President-elect Obama's foreign policy and war stance during "US Foreign Policy and Opposing Wars during the Obama Presidency." Norman Solomon, journalist and media watchdog advocate, and author Larry Everest, whose latest book, *Oil, Power & Empire: Iraq and U.S. Global Agenda* (Common Courage, 2003), influenced Oliver Stone's film *W*, are armed with knowledge too important to be missed.

7–10 p.m., \$5–\$10 donation suggested
Berkeley Fellowship of Unitarian Universalists
1924 Cedar, Berk.
(510) 841-4824

SATURDAY, DEC. 20

Homeless death memorial

It's a sad fact that the streets can be deadly to those without homes. So the Coalition on Homelessness honors the dead once a year with a Homeless Death Memorial. The public is invited and encouraged to attend as volunteers read off the names of homeless individuals who died over the past year. Dress warmly and bring a candle.

5:30–7:30 p.m., free
Civic Center Plaza
Larkin and Fulton, SF
(415) 346-3740
sfhomelless@yahoo.com **SFBG**

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Reeshemah Davis and the Buchanan YMCA board of managers are this week's AT&T spotlight community heroes and that's why AT&T is donating \$500 to The Buchanan YMCA.

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Budget funeral

San Francisco's social safety net takes brunt of mid-year cutbacks

By Amanda Witherell

> amanda@sfbg.com

Hundreds of people gathered for a funeral among makeshift gravestones buried in the lawn of City Hall on Dec. 11. The tombstones marked some of the essential public health and community services laid to rest by mid-year budget cuts: health care for jail inmates, day services for the homeless, the SRO Collaborative, and the Laguna Honda adult day care center.

Collectively they amount to a \$36 million thinning of an already stretched social safety net that is designed to catch the most vulnerable populations in San Francisco. Of the city's \$118 million projected deficit, about 30 percent will be recovered from the Department of Public Health, with cuts to care and counseling for the mentally ill, services for the elderly, and closing some medical respite housing. All these services — and more — have been suggested by the DPH in response to Mayor Gavin Newsom's request for deep budget cuts.

But advocates and front-line workers say

these cuts will only create a greater cost to the city over time, as people with acute illnesses and mental health and substance abuse problems lose their primary care and end up in the emergency room, potentially in worse condition, receiving more costly care.

"The cuts in services are going to cost," Marykate Connor, director of Caduceus Outreach Services, said at the rally. Cuts to nonprofit organizations that handle much of the city's drop-in health services mean more ill people will end up at SF General.

But the city's premier — and only — public hospital is already crunched. "It's sort of crazy right now. Six to eight months from now if these cuts go through, it will get a lot crazier," said Ed Kinchley, an emergency room social worker.

In a memo to the Health Commission, DPH director Mitch Katz pointed to a higher-than-budgeted census at SF General, which provided a short-term boost in revenue but also stretched resources at the busy hospital and exacerbated its budget situation.



City workers dramatized the deadly budget cuts during a Dec. 11 demonstration outside City Hall. | GUARDIAN PHOTO BY LUKE THOMAS

Kinchley, who's been at General for 24 years (12 of them as a social worker), said part of his job is getting substance abusers and people with mental health out of the ER and into care programs. "It's already hard for me to get someone in detox in a day," he said.

On a typical Friday afternoon, he's successful with one in five people. Unfortunately, when someone comes in asking for detox is the time when it can do the most good, if it's available. "It's really crucial in that situation to seize the

time," Kinchley said. Though they try to keep in touch with clients and get them in as beds become available, there's high attrition on the waiting list. "They don't have a hell of a lot of choices except to start drinking again that day."

Martha Hawthorne has spent 23 years as a public health nurse for DPH, working out of the Castro Mission clinic. She does targeted case management for high-risk mothers and their newborn babies — essentially making sure they're connected with other health care work-

CONSERVATISM'S LAST STAND?

As Tom Ammiano moved from the San Francisco Board of Supervisors to the California Assembly at the start of the month, he went from the budgetary frying pan right into fiscal fire, a place where the Republican Party's "no new taxes" pledge has finally turned the political heat up to an unbearable level.

"I think the state's road is very, very difficult, and the city's road is very difficult," Ammiano told the *Guardian*. "There is a failure of leadership on [Gov.] Arnold [Schwarzenegger's] part. I'm not giving [Mayor Gavin] Newsom an A+, but he at least came to the board."

The difference lies with the anti-tax pledge by the influential right-wing group Americans for Tax Reform that all Republican legislators have signed. Combined with the requirement for two-thirds of the Legislature to approve state budgets, the pledge has made it impossible to close a state budget deficit pegged at \$40 billion over the next 18 months, a gap that could shut down state government by March.

"No matter how nice the Republican next to me is, or how gay friendly, they're doctrinaire and they have everyone by the cojones," Ammiano said.

Senator Mark Leno says now is the time for Democrats to aggressively fight back against an inflexible anti-tax stand that has eroded critical government services for a generation and has now finally reached a crisis point. The conservative crusade has been led largely by ATR head Grover Norquist, who once famously said he wants to shrink government to the level where he can drown it in the bathtub.

"Every Republican has signed a pledge to someone who wants to drown government in a bathtub — Grover Norquist. So nothing will happen until we rip up those pledges," Leno told me, noting that the two-thirds vote margin is just three Republicans each in the Assembly and Senate. "Six human beings are bringing us to our knees."

Even the conservative editorial page writers of the *San Francisco Examiner* (who endorsed John McCain for president) on Dec. 15 wrote, "the deficit has become so overpowering that — hate it all we want — California cannot continue functioning in 2009 without at least temporary tax raises."

Yet Norquist and the Republican legislators in his thrall haven't softened their position one bit and instead hope to win deep cuts with this game of brinksmanship. "Now it's up to the governor to come up with a budget that doesn't borrow money and doesn't raise taxes," Norquist told the *Guardian*.

He said the problem is that California hasn't adopted a system of making a searchable, detailed list of all government expenditures available to the public, as they have in states like Texas, Missouri, Kansas, Oklahoma, and Alaska.

"Ralph Nader and I have joined in sending three letters to your governor asking them to go transparent," he told us. "To say you've cut the budget as much as possible without having 30 million Californians help look at what makes sense and how to cut the budget is not serious. There's not been a serious effort in California to scrub the budget, period."

Norquist did not return *Guardian* calls with follow-up questions about the fact that few credible government watchers think the budget gap can be closed with cuts alone or whether the current standoff — which even Schwarzenegger blamed on legislative Republicans — could hasten the demise of conservatism. But for now, conservatives are standing firm.

Senate Republican leader Dave Cogdill put out a statement saying, "Raising taxes doesn't solve the underlying problem of California's budget, which is the state spends more than it takes in." His statement may not be true — after all, raising taxes does indeed address that problem — but his caucus is sticking to it for now.

"Republicans remain strong against tax increases and that's particularly important now when the nation is facing a recession," Sabrina Demayo Lockhart, press secretary for the Senate Republican Caucus, told the *Guardian*.

Leno called the tax pledge "childish and irresponsible," and akin to Democrats saying they won't consider any spending cuts. "What kind of honest negotiations can there be when they've signed that pledge?" Leno said.

Lockhart countered that, "we're bargaining in good faith for California taxpayers." Asked about the potentially devastating impact to the economy of shutting down all state spend-

ing and projects, Lockhart denied the Republicans were being irresponsible: "The responsible thing to do is project California taxpayers and jobs."

The Legislative Analyst's Office last year put out a report entitled *California's Tax System: A Primer* in which it wrote "California's tax burden is about average," and in fact less than the industrial states' average of under \$12 for every \$100 of personal income. And US tax rates are about 15 percent less than those in the European Union.

Leno has reached out to business leaders to have them try to talk some sense into the Republicans. Ironically, despite the Republicans rationalizing their pledge in the name of not wanting to hurt economic growth, the collapse of the bond market combined with the budget impasse threatens to cut off all state spending and send the already weakened economy into a nose dive.

"I wouldn't think that anyone with a business mind or business concerns would in any way support the status quo right now," Leno said.

Leno said that even the Chambers of Commerce in San Francisco and Los Angeles are advocating for a reinstatement of the vehicle license fee, something that Schwarzenegger has voiced openness to even though his crusade against it helped sweep him into office five years ago. LAO figures show the lack of a VLF, by the end of the current fiscal year, will have cost the state \$43.3 billion since it was repealed.

Leno said the Democrats are planning ballot measures for next year to raise revenue and repeal the two-thirds budget vote requirement, which only California, Rhode Island, and Arkansas have. As the state's budget crisis devastates state services as well as those at county and city levels, Leno hopes this will be Norquist's final stand.

"No one expects we can make \$40 billion in cuts," said Leno, who hopes that the situation illustrates the intellectual bankruptcy of the right-wing stance.

"We do know there's opportunity in crisis," Leno said. "It's getting really ugly now and everybody knows it."

(Steven T. Jones)

ers who specialize in chronic problems such as diabetes, hypertension, and substance abuse. “I’m one of the people that sees the system from the patient’s point of view,” she said.

She’s also able to illuminate how certain cuts can have spillover effects on a newborn baby. “There are five to six specialized, highly skilled RNs being eliminated. One is an expert in diabetes care for pregnant women,” Hawthorne explained. If that nurse is cut, “the clinic will still exist, the patient will have five to 10 minutes with the doctor and receive instructions, but there will be very few people to teach her how to use insulin, to follow the instructions, to change her diet.... A woman without this care can have very sick babies. This is one little, little example of a staff cutback that has a direct effect on care.”

Furthermore, the way the cuts are being exacted carves deeper into the social safety net than ever before. For example, Progress Foundation contracts with the city to do acute diversion and transitional housing and services for mentally ill people coming out of General’s emergency room. Its annual budget is roughly \$14.8 million, mostly funded by Medi-Cal with matching state monies. A smaller amount of city money fills the gaps.

DPH has asked Progress, as well as many other nonprofit providers, for a 5 percent cut — but the cut is based on the entire foundation’s funding, not just what the city gives them. Executive director Steve Fields said that means closing two out of three acute diversion programs or four out of six

transitional residential treatment programs.

“It ends up closing about \$3 million in programs to save \$700,000 [of city money] over the next 12 months,” Fields said. “I’m sympathetic to the problem, but it just doesn’t make sense to give up that much [state and federal] money.” He pointed out this represents 40 to 50 transitional beds or 20 acute diversion beds in facilities that have been licensed, permitted, received neighborhood approval, and have been functioning at 90 to 95 percent capacity. “Once you lose these beds, you don’t get them back.”

And, he said, the real effects are felt on their clients. “However you look at it, the need will be there. They don’t leave town. We end up seeing them somewhere. They’re going to be in a hospital bed or they’re going to be in jail or they’re going to be in a longer-term skilled nursing facility” — all more expensive solutions to a chronic problem. “We may be making decisions that we may regret down the road because we’ve had to react so immediately to the crisis,” Fields said.

“This is happening at a time when there’s all this increased need,” said Jennifer Friedenbach, executive director of the Coalition on Homelessness.

Nine city-funded shelters have been turning away an average of 1,000 single adults who are seeking beds each day, according to Human Services Agency documents. The numbers for families, provided by Compass Community Services, are just as grim: between 2007 and 2008,

the number of families seeking shelter jumped from 75 to 148. At the same time, the city has reduced family shelter beds by 20 percent, and the waiting list is now more than four months long — meaning families are waiting for shelter longer than they can actually stay in it.

“It’s a really brutal time to cut health and human services,” said Friedenbach, whose group is advocating for an alternative list of cuts that incorporate some of the suggestions posed by SEIU and the Coalition to Save Public Health. They call for capping city salaries at \$150,000 and letting go of all management staff brought in since a 2007 hiring freeze.

Hawthorne pointed out that while these cuts hit the neediest hardest, public health for everyone will suffer, pointing out that the city will be less prepared for a large-scale emergency or epidemic.

“SF General is a trauma center, and anybody who needs top-level trauma care is going to end up there. If it’s crowded with people who don’t need that level of trauma care, their response will be slower,” said Hawthorne, adding that all emergency rooms in public and private hospitals are ultimately affected by cuts to clinics and nonprofit services.

“On a hopeful note, there’s huge potential as people realize the depth of these cuts,” Hawthorne said. “The public needs to demand the human right to health care.” **SFBG**

Supervisors CONT>>

doors. Or as Daly put it: “The mayor’s and the board’s proposals need to be deliberated not through a staff member to the mayor, but in full view of the public.”

The board also wants to publicly discuss the layoffs, which Newsom said would total 399, a number that rose to 409 when the list was actually released. Peskin’s legislation also provides an avenue for fired workers or their representatives to publicly air discontent. A list of eliminated positions obtained by the *Guardian* shortly before press time shows that most of the positions were service providers making less than \$70,000. Although union officials have complained that the ranks of highly paid managers has grown sharply since Newsom became mayor (visit sfbg.com for the complete list and more analysis).

SEIU’s Robert Haaland estimates that 75 percent of layoffs targeted line workers in service jobs. “As far as we can tell, the pain is all at the bottom,” Haaland told the *Guardian*.

And while Haaland didn’t openly support Peskin’s counter-proposal — a citywide sliding scale of pay cuts in which the highest earners take a bigger hit and an across-the-board union wage freeze — he acknowledged that at least the proposal targets the powerful Police Officers Association and the Municipal Executives Association, and not just SEIU workers.

Haaland claims that under Newsom’s behind-closed-doors method, “the institutional bias of department heads tends to come into play” in making layoff decisions.

“It’s human nature. No one talks about it, and I don’t know that there’s a grand conspiracy,” Haaland said, expressing his belief that it’s easier for managers to cut people they don’t work with than those around them or people at the top. “They also tend to target the union activists, the members who are a pain in the butt, and who they don’t like.”

Newsom told the *Chronicle* in a Dec. 15 article that “labor is going to be a principal part of the solution.” Tim Paulson, executive director of the San Francisco Labor Council, told the *Guardian* that “the SFLC is listening to its affiliates to see if there are any collective strategies.” But Haaland observed that the city is “contractually obligated to the unions,” which may further complicate ongoing negotiations.

With Sup. Bevan Dufty advocating to restore more than \$500,000 in HIV/AIDS funding cuts and Sup. Sophie Maxwell is trying to avoid cuts at the Small Business Center, newly sworn-in Sup. David Campos stressed the need for a meaningful vetting process.

“It’s important for us to have a process that sheds light on the human impacts of the proposed cuts so we have a better sense of what it means to citizens of San Francisco,”

Campos said at a Dec. 12 board committee hearing.

Campos also made it clear that he is not afraid to target the arts, arguing that deep-pocketed patrons can help ease their pain, even as advocates countered that attacking entertainment will further deplete the city’s coffers by potentially hurting tourism. “As much as we appreciate the need to support the arts, we’re going to have to look at other avenues some of those folks can turn to, to get the funding that is needed,” Campos warned. “People who have the greatest needs don’t have those options.”

With repeated rounds of painful cuts predicted in the next six months, Peskin told a Dec. 12 Government Audits and Oversight Committee hearing that it’s critical for the board to express its priorities. “These include keeping Rec and Park facilities open, providing basic mental health services, and preserving public sector jobs,” Peskin said. “It’s also important that everyone share the pain, but not necessary that everyone share the pain equally.”

Outside the meeting, laid-off worker Allanda Turner described her pain and the devastation she feels at being let go in the midst of a recession. “I’m a parent. I just purchased a home. I’m feeling almost no hope at all,” said Turner, who fears she will be applying for the medical services, unemployment, and food stamps that she refers clients to as part of her job with the city’s Human Services Agency.

“The mayor always says he advocates for the poor, but we are the most underpaid,” she said. Meanwhile, while her colleagues claim that their department “gave Newsom what he wanted” by adding layoffs to an original list of cuts that included fewer jobs.

“These are unit clerks, employment specialists, eligibility workers, and line workers,” said Sin Yee Poon, a DHS contract manager. “Eight of them are child-protection workers.”

There will be one last meeting of the current Board of Supervisors in January, and both incoming and outgoing members are already speculating that unless Peskin’s legislation passes with a veto-proof majority, the mayor will veto it and this period of symbolic unity will come to an abrupt end.

“We have the capacity, the ingenuity, and the spirit to solve this,” Newsom told the board. “It’s going to take all of us working together. It’s in that spirit that I am here. The mid-year solution — difficult and painful as it is — it’s the easy part. The difficult part comes in the next four months.”

But as legislators explore the possibility of adding to their budget tools in the future through charter amendments and special elections, one aide stressed the importance of taking an active role now.

“It’s important for the board to set the stage now for the budget discussions in the spring.” **SFBG**

SAN FRANCISCO School of Economics

The **San Francisco School of Economics** announces its annual Economic Education Program for the calendar year 2009. By deciding to enroll in any of the three courses, the student places himself in a position to become competent to deal with the approaching economic problems before they strike him down. Starting with clear terms and definitions, the courses expound fundamental economic principles, recount the history of banking in the United States and describe the monetary system intended by the founding fathers for the United States. The subject matter of each of the courses is interrelated. The relationship to today’s situation with the U.S. and World economy, as well as the looming problems threatening our welfare and our safety are pointed out clearly.

“*Fundamental Economics*”, the first course in the program, will start on *Wednesday, January 21, 2009*. The class room for the courses is in the Chancellor Hotel on Union Square in San Francisco.

For details and fees, please consult our website at:

www.sfschoolofeconomics.com
or call us at 415-585-6515

Pritchard salivated endlessly while he sang, barking and demonically whipping around as strings of spit flew everywhere. It was undeniably awesome.

--from “**The wonderfully crooked Mayyors of Sacto**” by Jen Snyder, posted in the Noise blog

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Last-minute shopping ideas for the time-management impaired

By Molly Freedenberg
culture@sfbg.com

My dad was a fan of last-minute shopping. As in: he'd go to the mall on Christmas Eve an hour before closing and park in the red zone. Though it drove my mom crazy, it seemed to work for dad — thanks in equal parts to his ability to manage anxiety (he didn't seem to have any) and the one-stop-shop-iness of the mall experience.

But what if you've slacked on your shopping this year *and* you want to shop locally? Whether your idea of "last-minute" is a week before Santa comes or Christmas morning before the kids wake up, here are some shopping ideas that'll help make your last-minute mad dash less, well, maddening.

COLLAGE GALLERY

Delisa Sage is as much curator as owner of this charming Potrero Hill shop, which features a mix of vintage and locally-made items with a focus on female designers and hand-made objects. From clocks to cameras and jewelry to housewares, you just might find something for everyone here.

1345 18th, SF. (415) 282-4401

www.collage-gallery.com

LAVISH AND FIDDLESTICKS

These sister stores are an ideal stop when shopping for kids and their parents. Owner Elizabeth Leu carefully chooses toys, clothing, stationery, and books that are stylish, environmentally friendly, and often made by local designers. Both stores have extended holiday hours, and if you sign up for the mailing list, you'll get a coupon for 20 percent off.

540 and 508 Hayes, SF. (415) 565-0508, www.shoplavish.com and www.shopfiddlesticks.com

DELIRIOUS SHOES

Focusing on unusual styles from small-production shoe companies, Delirious is an ideal stop for your shoe-loving friends and family. Plus, owner Amy Boe has stocked up on socks, tights, bags, and slippers for holiday gifts and stocking stuffers.

317 Connecticut, SF. (415) 641-4086

www.getdelirious.com

SPRING HOME

Come for eco-consciousness, stay for style and selection. Spring always has a variety of gorgeously designed tableware, candles, bath and body products, linens, and often children's dolls, all sustainable and non-toxic. Think hippie values with *Dwell* aesthetics.

2162 Polk, SF. (415) 673-2065

www.springhome.com

THERAPY

If there are any holes in your gift list, you can surely fill 'em here. Cards, hats, gloves, jewelry, tchotchkes, home décor, joke gifts ... you name it, Therapy carries it



— and the Mission District favorite is open Christmas Eve.

541 Valencia, SF. (415) 621-5902

www.shopattherapy.com

CURIOSITY SHOPPE

Fun, funky, and oh-so-cute, this tiny store is chock-full of winsome delights, from wooden mustaches to Russian doll-style stackable bowls. Though usually closed on Mondays, they'll stay open Dec. 23 for last-minute shoppers.

855 Valencia, SF. (415) 671-5384

www.curiosityshoppeonline.com

PAXTON GATE

An easy hop, skip, and a jaywalk across from Curiosity Shoppe is this weird and wacky favorite where rare stones and plants are as easy to find as taxidermied animals. Plus, they're open Christmas Eve!

824 Valencia, SF. (415) 824-1872

www.paxtongate.com

CITY BEER STORE

Sure, beer is a niche gift. But there's no better place to find a unique, imported, hard-to-find brew than this delightful basement shop. Plus, you can drink while you shop.

1168 Folsom, SF. (415) 503-1033

www.citybeerstore.com

BRANCH

Stuck at home with the kids? In bed with the flu? Sometimes shopping online is your only option. But if you're going to do it, why not shop an SF-based business? The Branch warehouse on Van Ness Street is stuffed floor-to-ceiling with sustainable, adorable gifts, including toys, furniture, housewares, and clothing. Order by Dec. 19 to send gifts by Christmas. Or, if you're later, simply send a card with a photo of what you're buying so your giftee knows you weren't *that* late.

(415) 626-1012, www.branchhome.com

PHOENIX RISING BODYWORK

What could be easier than a gift certificate, or more welcome than a massage? Purchase an affordable session (\$65–\$130) with Potrero Hill-based Jennifer Bryce ahead of time and let your giftee make an appointment. Bryce is trained in Swedish, shiatsu, hot stone, deep tissue, and many more massage styles, so everybody (and every body) should benefit from her touch.

(415) 215-6205, www.phoenixrisingbodywork.com

THE GIFT OF GIVING

When it's the *idea* of a gift that's more important to you than the object itself, why not donate to your favorite cause — or that of your loved one — in your giftee's name?

DonorsChoose.org is an interesting option for those who want to know exactly where their money is going. On this site, teachers ask for classroom materials and donors choose which projects to support. Check out the main site at www.donorschoose.org or City Editor Steven T. Jones' personal choices at www.donorschoose.org/donors/viewChallenge. Support two-wheeled travel by giving to the **Bike Kitchen** (www.bikekitchen.org), a do-it-yourself resource run by volunteers, or the **San Francisco Bicycle Coalition** (www.sfbike.org), an alliance promoting the bike for everyday transportation. Other organizations we like are **Western Regional Advocacy Project** (www.wrphome.org), which seeks to expose and eliminate root causes of civil and human rights abuses; **Coalition on Homelessness** (www.cohsf.org), which initiates program and policy changes to promote social justice and create exits from poverty; and **Nature in the City** (www.natureinthecity.org), which seeks to restore wildlife and connect urbanites with the nature where they live. And perhaps the cause closest to our hearts this season is overturning Proposition 8. There's been some controversy over which of the big marriage equality organizations or smaller grassroots efforts have the tools and resources to affect change, so choose carefully when donating. We like the 10-year-old **Equality California** (www.eqca.org). Other organizations we trust to support equal marriage rights, as well as other issues of importance to the LGBT community, are the **National Center for Lesbian Rights** (www.nclrights.org) and **Horizons Foundation** (www.horizonsfoundation.org).

Need even more ideas? Check out the special deals on the SF Convention and Visitors Bureau site, www.onlyinsanfrancisco.com/shopsf. Also see our staff gift lists on our Pixel Vision blog and our 2008 Holiday Guide, both online at sfbg.com. And don't forget to let us know how you spent your money locally this year at sfbg.com/local, where you'll enter to win \$500 in gift certificates to local businesses. **SFBG**

Changing climate

By Jeremy Spitz
> news@sfbg.com

GREEN CITY In its final full month in power, the George W. Bush administration has managed to screw up one last chance to take action on the increasingly desperate climate crisis, the latest in a string of diplomatic failures being inherited by the incoming Barack Obama administration.

The UN Climate Change Conferences in Poznan, Poland concluded Dec. 12 after nearly two weeks of negotiations, presentations, and demonstrations. Greenpeace pushed hard for strong action at the conference, even using San Francisco as a staging ground for its message.

Yet what Greenpeace officials initially viewed as a great chance to show a new face of American leadership on global warming instead turned out to be what group spokesperson Daniel Kessler called "a profound disappointment."

Kessler and other representatives from Greenpeace told the *Guardian* that members of the American delegation refused to agree to any international agreements because they didn't want to constrain the incoming administration. The indecisive US stance then spread to other industrialized nations and no substantial agreement was reached.

"In Poznan, it seemed like everyone was in a holding pattern waiting for the Obama administration. But it's just another excuse when what we really need is action," Kessler said.

For Ben Smith, Greenpeace's global warming national organizer, this is just the most recent strategic move that the administration has made over the past eight years to obstruct any meaningful progress on the environment.

"The reality is, of course, that they're catering to industry and don't want to come to an agreement," Smith said. "They're continuing their efforts to stall any progress."

Much of Greenpeace's work at the conference has been to work around the US delegation, attempting to show the international community that the Bush administration is in its death throes and out of touch with the country when it comes to dealing with global warming.

On Dec. 6, Greenpeace organized "A Global Day of Action" to send the message that the American people are ready to help save the

planet. It staged demonstrations in 25 cities around the country and dozens more around the world. In San Francisco, the organization brought more than 300 volunteers, activists, and community members to Crissy Field to hold a 30-by-50-foot green postcard reading: "Dear World Leaders, We are ready to save the climate — San Francisco. P.S. Yes We Can!"

A helicopter buzzed overhead to capture the image with the Golden Gate Bridge towering in the background. The images and others like it were sent to the Greenpeace delegates in Poland.

During the San Francisco event, Lauren Thorpe, a field organizer with Greenpeace, stood on the back of the flatbed truck that served as the stage and summed up the day's message. "We really want strong action on global warming and we're ready for America to take a leadership role on that again," she said.

The atmosphere at the event was hopeful and enthusiastic. Sup. Ross Mirkarimi even stopped by midway through his morning jog, apparently unaware he was scheduled to speak until 20 minutes before. He stood above the crowd in gray sweats and, after catching his breath, delivered a stirring impromptu speech encouraging the audience to hold officials at all levels of government accountable.

"Our federal government is moving at a very glacial pace in order to address the global warming crisis," he said. "And I'm not seeing any evidence that that's going to turn around soon enough so that we can relax here from a local or municipal perspective."

Though the negotiations in Poland may have fizzled, the outpouring of support from San Francisco and elsewhere has encouraged Greenpeace during this important transition period. Kessler says that Greenpeace will continue to pursue its direct action strategy while working with the Obama administration's new team.

"There is a lot of hope that he's going to do the right thing," Smith said.

Lucy Pearce, a campaign leader from the British organization Stop Climate Chaos, urged the Crissy Field crowd to push for bold action on the climate change in the coming year: "We have to keep the pressure on and make sure that we don't just rest on hope. We've actually got to deliver on climate change." **SFBG**

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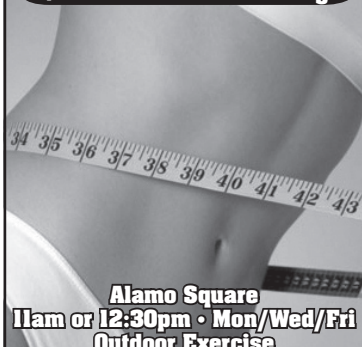
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Latin America Room
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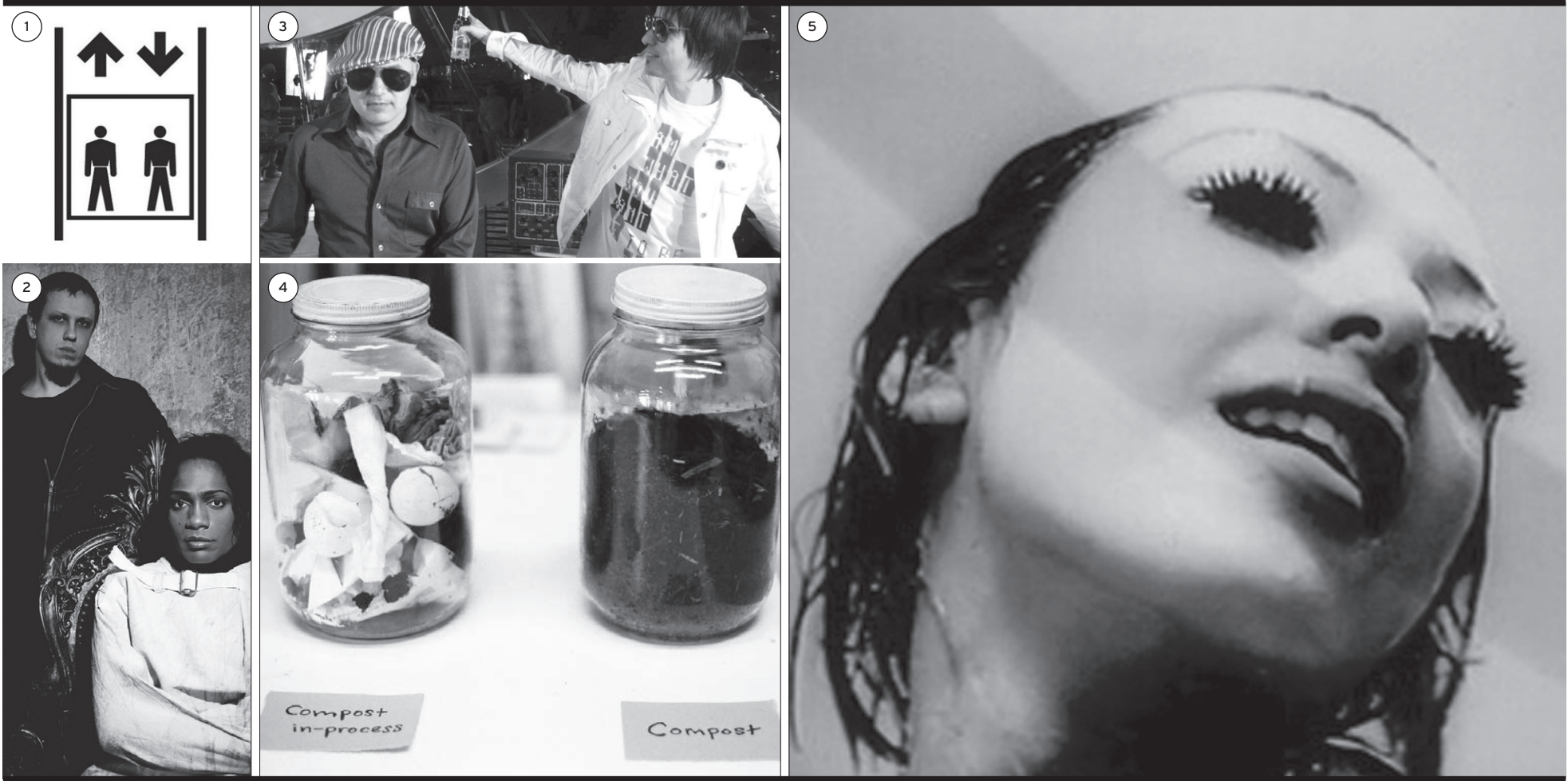
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DEC. 17-23, 2008

CHE!

By Johnny Ray Huston
› johnny@sfbg.com

It's Che time. I'm talking about Chelonis R. Jones. Jones' only solo album, 2005's *Dislocated Genius* (Get Physical) is one of my favorite full-length recordings of the 21st century. He's since recorded a few albums' worth of one-off songs with dozens of collaborators, offering everything from a 10-minute epic about the death of a cat lady ("Helen Cornell," with Marc Romboy) to gorgeous Europop ("Alone," with Tennishero). This month, he finally releases another full-length, with Alex Dandi, under the name 4gotten Floor. The straitjacket he sports in publicity photos for *The Forgotten Floor* (Jato Music) reflects the relative restraint of the album's electrofunk, but a restrained Chelonis R. Jones is more imaginative than other singers and lyricists on their most creative days. www.myspace.com/4gottenfloor

WEDNESDAY

DEC. 17

FILM

The Revival House presents:
Funeral Parade of Roses

I don't know what I was expecting when I hit up the gay bars in Tokyo's Shinjuku District while teaching English in Japan many moons ago, but the scene was far from the Pop Art underground of drag queen street gangs depicted in Matsumoto Toshio's *Funeral Parade of Roses*. The grand marshal of Matsumoto's 1969 hodgepodge of documentary, animated asides, and kitschy agitprop is undoubtedly the doe-eyed androgynous Peter (later cast as the court fool in Akira Kurosawa's *Ran* [1985]), who bears his character's Oedipal trajectory with all the gravitas and winking that dime-store Freudianism requires. Who needs Polly Magoo? *Funeral Parade* is a bullet train headed straight to some kind of beautiful. (Matt Sussman)

7 p.m. doors, 8 p.m. screening; \$6
Artists' Television Access
992 Valencia, SF
(415) 824-3890

www.myspace.com/therevivalhouse

MUSIC

Holly Cole

She hasn't tackled the Toronto phone book — yet — but Canadian jazz vocalist Holly Cole has offered up bewitching interpretations of just about everything else over the years. The sultry vocalist has a flair for teasing out the humor and winking mischief of many a jazz standard, and her makeovers of pop-rock numbers have been just as fascinating — check out her 1995 Tom Waits covers collection, *Temptation* (Metro Blue/Alert), for proof. Last year's eponymous release (also on Alert) focused on Irving Berlin/Cole Porter-era chestnuts: her take on Porter's "It's Alright with Me" is a true showstopper. And speaking of chestnuts: expect a few to be roasting on an open fire tonight — the show's theme is "A Night Before Christmas." Mmm, cozy. (Todd Lavoie)

8 and 10 p.m., \$18
Yoshi's SF
1330 Fillmore, SF
(415) 655-5600
www.sfyoshis.com

THURSDAY

DEC. 18

MUSIC

Popscene Holiday Gala
with the Virgins

Sometimes you should believe the hype — not usually, but sometimes. In the case of New York City's the Virgins, the awesome-o-meter reaches high digits. The group was formed in 2005 by vocalist-songwriter Donald Cumming (who also acts in Carter Smith's creepy Cronenberg-ian 2006 short film *Bugcrush*) and guitarist Wade Oats, after the two met while modeling in Mexico for über-hyped photographer Ryan McGinley. The band's buzz started percolating when its snarky song "Rich Girls" popped up on the life-affirming, ONSD ("Oh, no she didn't!")-inducing *Gossip Girl*. It hit critical mass with performances at last March's South by Southwest, which set the table for the spunky debut, *The Virgins* (Atlantic, 2008). Looking like the Clash and sounding like the Strokes fronted by an impish, virile Elvis Costello, the Virgins weren't likely to live up to the all the talk. Lucky for us, they have. (Daniel N. Alvarez)

With Hockey
9:30 p.m., \$10 (18 and over)
330 Ritch
330 Ritch, SF
(415) 902-3125
www.popscene-sf.com

VISUAL ART

Shawn Mortensen:
Photography Exhibit
and Book-signing

Artist and advocate Shawn Mortensen does high lowbrow to perfection. His photo essays are composed of startlingly honest visions from his travels to Mongolia, Jamaica, Cuba, and elsewhere. He's also known for his signature celebrity shots: Paris Hilton holding an adorable kitty, Gwen Stefani with her minions, and a glaring, wheelchair-bound Larry Flynt with his middle finger raised in the air. Some of Mortensen's most powerful photos are of the 1994 Zapatista uprising in Chiapas, Mexico, in which guerilla soldiers charge directly at the lens. Babylon Falling is presenting an exhibition of photos primarily found in Mortensen's 2007 book, *Out Of Mind* (Abrams Image, 224 pages, \$24.95). At the opening, he'll sign copies and give an informal talk about his career

as a photographer. (Michelle Broder Van Dyke)

6 p.m., free (show continues through Jan. 14, 2009)
Babylon Falling
1017 Bush, SF
(415) 345-1017
www.babylonfalling.com

MUSIC

Charlie Hunter Trio

When I first heard there was a bassitar-playing jazz virtuoso from the Bay Area named Charlie Hunter, I was skeptical. However, I quickly learned that the instrument Hunter plays is not the same one used by the bald guy from Presidents of the United States of America. While two bass strings might've been enough to make "Peaches," they aren't enough for the brilliant Hunter. His eight-stringed axe boasts three bass strings and five guitar strings, which he manages to play simultaneously, producing a sound surprisingly reminiscent of a Hammond organ. Hunter is as comfortable blowing your mind with tremolo picking and sweeping as he is laying down a tasteful bass line for the other two members — keyboardist Erik Deutsch and drummer Tony



Mason — of his impressive trio. Jazz just got fun again. **(Alvarez)**

8 and 10 p.m. (through Sat/20; also 2 and 7 p.m., Sun/21), \$24–\$28
Yoshi's SF
1330 Fillmore, SF
(415) 655-5600
www.sf.yoshis.com/sf/jazzclub

FRIDAY
DEC. 19

FILM/MUSIC

“Sonic Muppets: ‘Muppets Music Moments’ and *Sonic Youth: Sleeping Nights Awake*”
Whether hinting at a love for Fleetwood Mac or tapping into admiration for Black Flag, Sonic Youth has never hidden its serious rock jones from fans. The Muppets intersect with classic rock in all manner of ways — Animal was modeled after the Who's Keith Moon, for one. A Muppets and Sonic Youth double bill promises both wackiness and rock-crit heft. Pitting a 70-minute montage of musical moments from various Muppet ventures against a new Sonic Youth documentary made by Nevada high schoolers with the support of the youth filmmaking

nonprofit Project Moonshine, “Sonic Muppets” is a case of two great tastes that taste great together. **(Brandon Bussolini)**

7 p.m. (“Muppets Music Moments”) and 8:30 p.m. (*Sonic Youth: Sleeping Nights Awake*), also Sat/20; \$8–\$10
Yerba Buena Center for the Arts Screening Room
701 Mission, SF
(415) 978-2787
www.ybca.org

MUSIC

Bostich and Fussible
I can think of no greater celebration of the wondrous mishmash of border culture than the head-bobbing music of the Tijuana party-starters known as the Nortec Collective. Ever since debuting in 2002, the small clutch of producers has whipped up dance-floor frenzies on either side of the US/Mexico border with a savage mix of electronics, club beats, and traditional Norteño sounds — inventive, adrenaline-rushing stuff. The latest release to bear the Nortec stamp, this year's *Tijuana Sound Machine* (Nacional), is only attributed to two members of the collective. But this pair, Bostich and Fussible, deliver the horn-and-accordion-peppered

I’m seriously impressed by anyone bold enough to get tattoos on their eyelids.

wiggle-funk. As an added treat, the duo has been touring with a full band — timbales and trumpets a-plenty! **(Todd Lavoie)**

With Mexican Dubwiser
9 p.m., \$20
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www.theindependentsf.com

SATURDAY
DEC. 20

MUSIC

Legowelt with TLR/Mr. Clavio, Horse Meat Disco, Beatbroker, and Jeffrey Sfire
A keyboard lover hailing from the Netherlands, Legowelt describes one of his goals as the creation of “dark John Carpenter–style minimal-wave soundtracks.” One listen to his music conjures images of Michael Meyers dropping his knife for once — or at least quitting his signature sleepwalker’s strut — to hit the dance floor. Of course, Carpenter’s soundtrack

jams extend beyond *Halloween* — Legowelt understands the director-composer is part of a through line that extends from prog electronic jams to the early days of Detroit techno. He headlines a marathon birthday-bash DJ bill that includes at least one member from the straight-friendly UK foursome Horse Meat Disco; the SF rhythm analyst Beatbroker; and Jeffrey Sfire, a man who understands the parodic power of Photoshop. **(Huston)**

9 p.m.–4 a.m., \$5–\$10 (\$10 after 10 p.m.)
Paradise Lounge
1501 Folsom, SF
(415) 252-5017
www.paradisesf.com

MUSIC

Metallica
The band’s garage days may be a distant memory, but count on Metallica to kick ass and testify to the hard-rock hordes on this, its first proper tour in four years. I last caught the group three years ago, opening

for the Rolling Stones at SBC Park, and the Bay Area metalists blew their elders away with none of the Stones’ tricked-up barges and ejaculatory firework displays. And those still puzzling over Metallica’s continuing relevance might be placated by the fact that its Grammy-nominated, Platinum-selling ninth studio long-player *Death Magnetic* (Warner Bros.) has now helped them surpass the Beatles, U2, and — yipes — the Dave Matthews Band as the only outfit in *Billboard* history to have five albums debut at number one. This is gratifying, no doubt, for the outfit that audibly went out of its way to craft one of the most strikingly complex, meticulously wrought hard rock recordings to top the ’08 charts. **(Kimberly Chun)**

With Lamb of God and the Sword
7 p.m., \$59.50–\$79.50
Oracle Arena
7000 Coliseum, Oakl.
(415) 421-8497
www.apeconcerts.com
CONTINUES ON PAGE 20 »

(1) 4gotten Floor graphic; and (2) 4gotten Floor (see “Che!”); (3) Bostich and Fussible; (4) jars of compost and compost-in-process (see Sun/21); (5) still from *Funeral Parade of Roses* (see Wed/17); (6) Jim Henson with the Muppets (see Fri/19); (7) Charlie Hunter (see Thurs/18); (8) Lil Wayne (see Tues/23); (9) Holly Cole (see Wed/17); (10) the Virgins (see Thurs/18); (11) Jeffrey Sfire (see Sat/20); (12) Shawn Mortensen portrait of Ice Cube (see Thurs/18)

PHOTO OF COMPOST BY BILL BASQUIN; PHOTO OF THE VIRGINS BY MARTYNKA WAWRZYNIAK



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THE SAN FRANCISCO BAY GUARDIAN PICKS

Ramon and Jessica (see Sun/21); Metallica (see Sat/20)

PHOTO OF RAMON AND JESSICA

BY FRIEDA KIPAR



PICKS CONT>>

SUNDAY DEC. 21

EVENT

“Soulstice Seed Swap”

Winter solstice is upon us, which means that it’s time for a good old-fashioned seed swap. The local filmmaker and photographer Bill Basquin is more than ready, thanks in part to his yearlong visual project “Soiled,” in which he grew and photographed food in an urban community garden. Along with Johunna Grayson and filmmaker-zinester Greta Snyder, Basquin is presenting a 3-D slide show and sharing some seed-swap history at the Exploratorium. Participants are encouraged to label their seeds and cuttings with info about where and when they were collected, their common or Latin name, and — if they bloom — their flower color. (Huston)

3–5 p.m. (slide show, 3:30 p.m.), free–\$14
Exploratorium
McBean Theatre
3601 Lyon, SF
(415) 674-2894
www.exploratorium.edu

MUSIC

Ramon and Jessica

Ramon and Jessica is Jesse Olsen and former *Guardian* intern Dina Maccabee. For two people, they make a mighty warm sound — exactly the kind you’ll want to wrap around you in December. On “Air Shanty,” Maccabee’s fiddle dances around Olsen’s steady acoustic guitar work, and their voices harmonize with sweet weariness about silver dollars, pins in bones, general rigmarole, and a life spent roving until the age of 103. San Francisco’s city lights glimmer in Christian Bruno’s video for the song, which strolls from one Mission District movie marquee to another, happening upon a camera-ready Bay Area filmmaker or two along the way. Tonight, they’ll cross paths with some fellow Bay Area musical talents. (Huston)

With Beth Custer Ensemble and David James’ GPS
8 p.m. (doors 7 p.m.), \$13
Café Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

TUESDAY DEC. 23

MUSIC

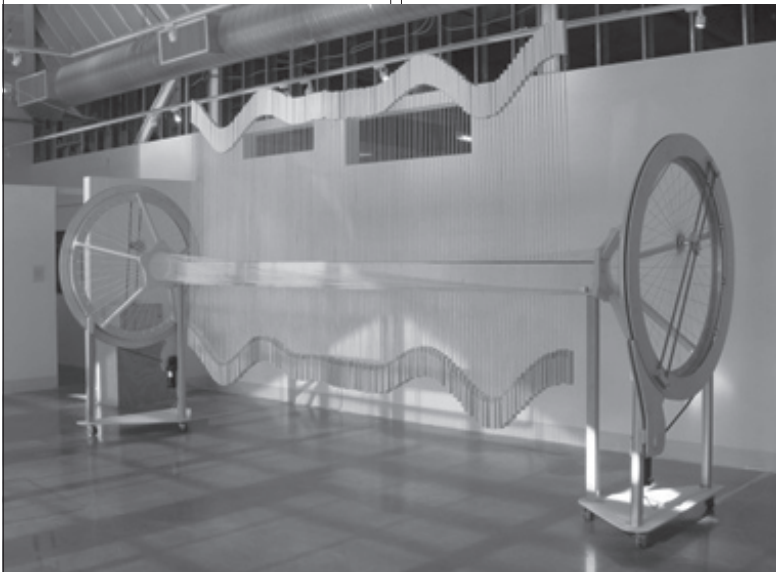
Lil Wayne, Keyshia Cole, and T-Pain

I’m seriously impressed with anyone bold enough to get tattoos on their eyelids. Especially if the one over the right eye reads “FEAR,” the one over the left reads “GOD,” while above the nose there is an “I.” Other reasons I am seriously impressed with Lil Wayne (a.k.a. Dwayne Michael Carter Jr., a.k.a. the Pussy Monster, a.k.a. Weezy F. Baby): his hit single “Lollipop” became the fastest-selling ringtone in history; growing up in New Orleans, he once shot himself in the chest (recovering in a mere two weeks); and although he already sports an amazing array of tattoos (estimates range from 14 to 1 million), he continuously finds new locations (the most recent being the palm of his hand, which now bears the letters G-U-N — why not a picture?). Wayne’s bullfrog voice spits some of the cleverest lines I’ve ever heard, such as “That pussy in my

mouth / Had me loss for words,” thus raising the bar for good lyricists. Oh, and he’s the best rapper alive. He’s joined by hometown girl Keyshia Cole and by the one and only T-Pain, who lost his virginity when he was 10. (Broder Van Dyke)

With Keri Hilson
7:30 p.m., \$43–\$85
Oracle Arena
7000 Coliseum, Oakl.
(510) 569-2121
www.livenation.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the *Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



LOCAL ARTIST Reuben Margolin

TITLE View of Yellow Wiggle

STORY Margolin’s large-scale kinetic sculpture captivates viewers with fluid movement. Combining the logic of mathematics with the beauty and patterns of nature, it invites contemplation — as a visualization of the complexities of wave motion and related concepts, and as an intricate and beautiful mechanical device.

BIO Margolin has studied art and painting in India, Italy, Russia, Scotland, and Spain. His work has shown at the Bedford Gallery and the Exploratorium.

SHOW “Final Dream Fringe: Erik Friedman and Reuben Margolin,” through Sun/21. Tues.–Sun., noon–6 p.m. 560 Second St., Oakl. (510) 829-2782, www.swarmstudios.net

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music



Loose canon

A new set of touchstones for rocky times

By Kimberly Chun
 > kimberly@sfbg.com

Pet Sounds (Capitol, 1966) not *Sgt. Pepper's Lonely Hearts Club Band* (Capitol, 1967). For that matter the Plastic Ono Band rather than the Beatles, and Brian Wilson before Paul McCartney. Scott Walker, not Paul Simon. Arthur Russell, not David Byrne — though regards to the Talking Heads. 'Fraid no Bruce Springsteen but plenty of Neil Young. The Band not ... well, Bob Dylan hangs on despite the unfortunate *I'm Not There* (2007), the seeming party-stopper in a never-ending stream of Dylan books and arcana. Prince, in lieu of Rick James, bitch.

Low-budg bedroom production, not *Chinese Democracy* (Interscope). Not reggaetón but Krautrock. Not Afro-Cuban but African. Not doo-wop but girl group. Nope to Phil

GO BANG

What is this crazy little thing called canon creation in '08, and what are the new classics and essential listens? SF vs. NYC, drone, pop, the state of hip-hop in the Bay and away — all are up for grabs in 2008 as our writers chime in with their musical must-hears.

Make a list and check it twice: do you have a top 10? Send it to Kimberly Chun at kimberly@sfbg.com by Dec. 26 — we'll run the most intriguing lists in an upcoming issue of the Guardian.

Spector but yes to Lee Hazlewood or, better, Lee "Scratch" Perry. Stock on the Replacements and Hüsker Dü is way down, but Bad Brains and Black Flag shares are up. Sorry, the Who isn't all right but Zep's song remains the same. *Nevermind* Nirvana but hello, Sparks — and no, not Jordin Sparks. And oddly enough, not the Tubes or Huey Lewis and the News, but Journey — and specifically "Don't Stop Believin'."

Now repeat, twirl around, pat your head whilst rubbing your stomach, click your heels together twice, and commit the aforementioned to memory: this is your new rock canon.

Just trust me on this. I've read a lot of music stories and CD reviews in '08, and since I'm missing the crucial math gene, I can't quantify the exact number of times the hallowed names of Arthur Russell, Neil Young, or Brian Wilson have been invoked, but believe me, they have, more times than group-think-phobic music writers care to admit. And that's not to say the artists and recordings these canonical creators have displaced are now worthless: even admitting that a canon (or three or four) exists, let alone articulating one, can be a dicey proposition — whether you're among lit professors or cruising music crit circles. The very idea evokes exclusivity, hierarchy, neocon grandstanding, worries about exclusion, and allusions to

dead white men. "I think most professors would not want to say there's a canon but if you teach a course on American literature there are still things you want to teach," opined one tenured prof pal. "They're critical of a canon but they still are creating a canon. It's very implicit and unconscious in some ways."

Yet anyone who's cared deeply enough about pop to critique it can't help but notice the seismic shift in the '00s — even as the state of criticism seems to wax and wane with the fortunes of a music industry still searching for an uploadable business model; music mags busily folding or scrambling for lifestyle advertising; and newspapers gutting their staffs and substituting arts criticism with reviews wrought by, say, sports copy editors. Meanwhile blogs generate a still-fluid mixture of earnest criticism, bracing truth-telling, and hands-free promotion. A canon — or the very idea of classics and common musical references that all agree on — presupposes a foundation of critical thought, and who can afford to judge amid the hand-wringing desperation of today's music marketplace?

Who instigated this changing of the guard, this revised rock 'n' roll canon? Tastemakers, tastefakers, marketing minions, and branding blowhards? Writers, DJs, musicians, music store staffers, promoters, and Robert "Dean of American Rock

CONTINUES ON PAGE 31 >>

Ask a musician

How to cope with musical canon formation in an ever-morphing anti-matter era

By Johnny Ray Huston
 > johnny@sfbg.com

There is a riddle wrapped in the central enigma of Stephen Kijak's 2007 film *Scott Walker: 30 Century Man*. That riddle is Julian Cope. Dozens of musicians, including David Bowie and Brian Eno, listen to the elusive Walker's music on-camera and testify to its impact. But Cope, who effectively revived Walker's career and laid the foundation for his current cult legend status by compiling the ultrarare 1981 retrospective, *Fire Escape in the Sky: The Godlike Genius of Scott Walker* (Zoo), only communicates with Kijak via an e-mail that the filmmaker weaves into the web of commentary. In a movie dedicated to slowly revealing a famously mysterious figure, Cope cameos as an invisible man.

Cope's role in *30 Century Man* got me thinking about his position within popular music, a train of thought that led to the subject of musicians as creators and guardians of musical canons. In the '80s, I'd bought albums by Cope's group, the Teardrop Explodes, and early solo recordings such as 1984's fox-y *Fried* (Polygram, 1984), where he wears a turtle shell and nothing else on the cover. Some close friends were so devoted to Cope that they named their first son Julian, but my interest in him fizzled. Checking back decades later, I soon realized that through writing, he'd generated new waves of enthusiasm around the "supreme Magic & Power" of Krautrock (via the self-published 1995 tome *Krautrock sampler* [Head Heritage]) and Japanese psychedelia (via *Japrock sampler*, published in 2007 by Bloomsbury). His Web site, www.headheritage.co.uk, spotlights a favorite album each month and uses list-making as an opportunity to uncover unique tracks like Bloodrock's 1970 death-rattle ambulance anthem "D.O.A." — a song one of my high school teachers used to introduce poetry to a class of burnouts.

Deemed a "rock musician, author, antiquary, musicologist, and poet" by Wikipedia, Cope is likely the most visionary canon creator or canon editor among those musicians given to the practice. The man who once sang a love song to Leila Khaled is now more ambivalent about terrorism — and about Cluster, even if *Krautrock sampler* helped remake their reputation. But his musical guides might also be sonic versions of the ancient megaliths he's also studied and written about at length. Before I even began reading Cope's notes on rock's various formations, they'd put a spell on me — in other words, they influenced my listening habits.

A blast from the Bay: Matt Pike of High on Fire (which performs at Great American Music Hall Dec. 18, www.gamh.com), from left, Dawn McCarthy of Faun Fables (with her new daughter), and Mochipet, otherwise known as David Wang, made a few of our favorite sounds in 2008. Guidance? We find that in canon creators like Julian Cope, his *Fried* album cover second from right, while looking out for a new recording by Deev Da Greed, right.

MATT PIKE, DAWN MCCARTHY, AND MOCHIPET PHOTOS BY JEFFERY CROSS; DEEV DA GREED PHOTO BY PIANKHI.NET



He's like a benevolent musical version of Dr. Julian Karswell, the rune master in Jacques Tourneur's 1959 film *Night of the Demon*.

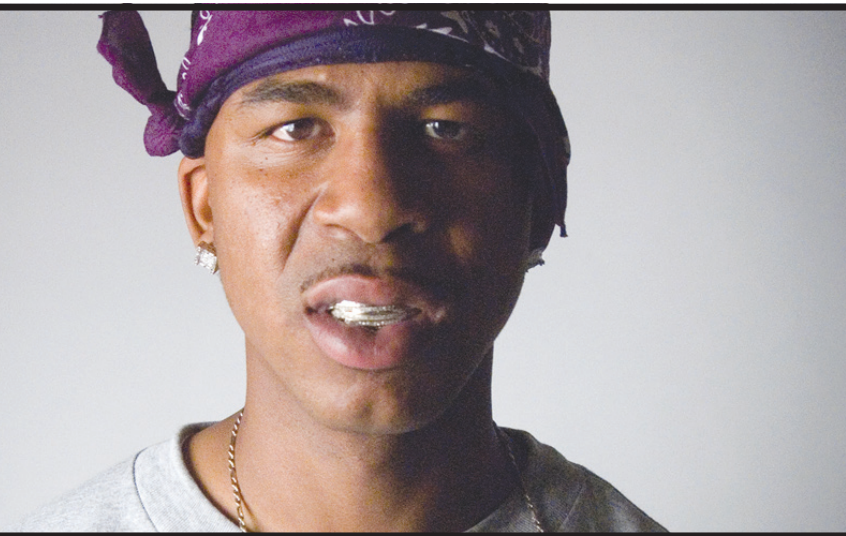
Bob Stanley of Saint Etienne is a musician-canonist whose aesthetic has fewer aspirations to deep authority than Cope's, but one that roves more freely. While Devendra Banhart is often credited with the rediscovery of pastoral folk priestess Vashti Bunyan, it was Stanley who first introduced her recordings to new generations: she appears on *Dream Babes, Volume 5: Folkrock 'n' Faithfull* (RPM), a 2003 entry in a '60s girl-pop series he began in 1994, as well as his 2004 compilation, *Gather in the Mushrooms: British Acid-Folk Underground, 1968-1974* (Castle Music). A keen expert regarding cult figures such as Joe Meek, Stanley recently traced Bon Iver's current fringe hero status back to Thomas Chatterton in a piece for the UK *Guardian*. Saint Etienne's revelatory 2004 contribution to the mix series *The Trip* alone has turned me on to the Left Banke, Gloria Scott's neglected 1974 disco classic *What Am I Gonna Do?* (Casablanca, 1974) and its arranger, Gene Page, and Serge Gainsbourg's 1970 *Cannabis* soundtrack (Universal, 2003).

The musician as critic, if not canonist, has a long tradition in the United Kingdom: Stanley wrote for *Melody Maker* before forming Saint Etienne, for example. Cope might be viewed as the butch authorial corollary of Morrissey, who has waved the banner for such alternate history icons as Sparks, Klaus Nomi, and Twinkle, the latter the subject of a Stanley RPM compilation. The rock star- or DJ-as-curator trend also manifests via compilation series such as Fabric and festivals like All Tomorrow's Parties. When My Bloody Valentine curated the 2008 New York installment of ATP, to some degree the musician-as-canonist idea came full circle, as the most evasive band from the mid-to-late-'80s reappeared amid a flurry of reissues from the era. If you're frozen at the Googleplex crossroads of music circa 2008 and looking for a new old direction, it helps to ask a musician. **SFBG**

JOHNNY RAY HUSTON'S NEW AND REISSUE TOP DOZEN OF 2008

(in alphabetical order)

- Beach House, *Devotion* (Carpark)
- Coconut, *Hello Fruity* (Allone Co.)
- Cut Copy, *In Ghost Colours* (Modular)
- El Guincho, *Alegranza!* (XL/Young Turks)
- Bruce Haack, *The Electric Lucifer* (Omni Recording) and "Party Machine" and "Icarus" from *Haackula!* (Omni Recording)
- Tim Hardin, *1* (Water)
- Nite Jewel, *Good Evening* (Gloriette)
- The Present, *World I See* (Loaf)
- Michael Rother, *Fernwärme, Flammende Herzen, Katzenmusik*, and *Sterntaler* (Water)
- Arthur Russell, *Love Is Overtaking Me* (Audika)
- Various artists, *Space Oddities: A Compilation of European Library Grooves from 1975-1984* (Permanent Vacation)
- Ricardo Villalobos, *Vasco* (Perlon)



PURPLE CANON: BAY HIP-HOP RECEIVED AN INFUSION OF NEW BLOOD AND FRESH INSPIRATION IN 2008

One of the hot discs in Oakland back in 2004 was *In Thugz We Trust* (Rap-A-Lot/Asylum) by Thug Lordz, a duo of mob music veterans Yukmouth and C-Bo. It was dope but it underscored a problem: all the big Bay-associated artists established careers in the '90s, before radio play and major label action dried up. During the pre-hyphy drought, it was tough to achieve any fame outside the hood.

Fast-forward to post-hyphy 2008: the canonical list of Bay Area rappers has expanded considerably. Despite receiving no local airplay through an ongoing dispute with KMEL musical director Big Von Johnson and continued hedging by Atlantic to release his album, Mistah FAB managed to dent national consciousness with his hook on Snoop's single "Life of Da Party." The increasing clout of SF independent label SMC raised newer acts Beeda Weeda and J-Stalin to the regional stardom necessary to go further. Winner of the *Guardian's* reader choice poll for hip-hop, Beeda had one of the most successful discs of the year with *Da Thizzness*, while Stalin's *Gas Nation* topped the rap best-seller list at Rasputin Music the week of its release, Sept. 23. Other acts like Eddi Projex have cracked the airwaves to remain hot, while the Jacka — whose career began at the tail end of the '90s as a member of C-Bo's Mob Figaz — had the biggest local single of the year, "All Over Me," from his highly anticipated album *Tear Gas*, due in March.

The older acts haven't disappeared, however, as witnessed by new discs from San Quinn and E-40. A notable development of the past two years has been the solo career of former Delinquent G-Stack. Taking a page from Mac Dre's book, Stack has developed new personae like Purple Mane and George W. Kush to release four purple-themed compilations, plus a solo EP, preparatory to his SMC full-length, *Dr. Purp Thumb*, slotted for February. Along

the way, he's begun developing newer acts like Deev Da Greed, a co-owner of Stack's 4 the Streets Entertainment and, along with Qoolceo and Tay Peezy, a member of the HEEM Team.

"I can rap but that wasn't my dream," Deev confesses at the Grill studio in Emeryville. "When we opened the label, I was in the lab [the studio] a bunch, so I was, like, let me do a verse." Despite these casual origins, Deev acquired serious buzz this year with his effortless flow — he just *floats* over any beat — and clever wordplay, co-signing Stack's fourth comp, *Abraham Reekin* (4 the Streets).

The accidental rise of Deev illustrates the difference four years has made. The glacial pace of change during the pre-hyphy period has become torrential as fresh acts like Stevie Jo, Philthy Rich, and Yung Moses continue to bubble to the surface. This is partly technological — the fruit of a Pro Tools and YouTube generation — but it's also inspirational. Unlike the first half of this decade, there's a place to rise to. The prospect of attaining fame as a Bay Area rapper is still unreasonably difficult, but FAB and others have at least proved the prospect still exists. **(Garrett Caples)**

GARRETT CAPLES' TOP 10

1. J-Stalin, *Gas Nation* (Livewire/Thizz/SMC)
2. Beeda Weeda, *Da Thizzness* (PTB/Thizz/SMC)
3. G-Stack, *My Purple Chronicles* (4 the Streets)
4. The Jacka, Fed-X, and AP.9, *Mob Trial III* (Sumo)
5. Mistah FAB, *Playtime Is Over* (Demolition Men)
6. Shady Nate, *The Graveyard Shift* (Demolition Men)
7. G-Stack and Deev Da Greed, *Abraham Reekin* (4 the Streets)
8. Livewire Da Gang, *Pay Ya'self or Spray Ya'self* (Livewire)
9. Ise Lyfe, *The Prince Cometh* (7even89ine)
10. San Quinn, *From a Boy to a Man* (Done Deal/SMC)

Tops in 2008

Writers and musicians give up their faves

TOMAS PALERMO'S TOP DANCEHALL AND REGGAE ARTISTS 2008

This year saw American pop (Rihanna, Kardinal Offishall, and Sean Kingston) broadly embracing Jamaican music. Likewise, Jamaican artists emulated, covered, and incorporated American pop and R&B motifs more than ever. The trend in JA was toward hot singles over hot albums, while dozens of new artists broke out. Women in particular had a massive resurgence in reggae (Queen Ifrica, Etana, Cherine Anderson) and dancehall (Tifa, Timberly, D'Angel, Tami Chynn). Money — having it, making it, spending it — was the most prevalent song topic. Here are six categories of reggae artists who made as big an impact on music as Jamaican athletes did on the track in Beijing.

TOP DAWGS Dancehall chart-toppers included Mavado, Vybz Kartel, Beenie Man, Elephant Man, and Busy Signal. **ROOTS REFRESHERS** Taj Weekes, Dwayne Stephenson, Morgan Heritage, Pressure, and Tarrus Riley enlivened one-drop traditional reggae. **LADIES IN CHARGE** Women charged the charts, including Spice, Tifa, Natalie Storm, Timberlee, Pompatay, D'Angel, Etana, and Queen Ifrica.

CATCHING FIRE Newcomers galore emerged, like Bugle, Serani, Demarco, Erup, Black Ryno, and Konshens. **SOLID AS A ROCK** Veterans who didn't let us down included Beres Hammond, Tony Rebel, Jah Cure, Mr. Vegas, and Junior Reid, as well as Damien and Steven Marley.

POP GOES REGGAE These reggae/pop/R&B combinations and remixes made us smile: Estelle, *Focus Level* (No Quarter), Sullivan, John Legend/Buju Banton, plus French roots-boots remixes of Mary J. Blige, Lil Wayne, Nas, and Motown.

WOODEN SHJIPS' TOP 10

(in alphabetical order)

- Art Lessing, *Sleeping Ghost* (An Electric Eggplant)
- Der TPK (Teenage Panzerkorps), *Games for Slaves* (Siltbreeze)
- Endless Boogie, *Focus Level* (No Quarter)
- Expo 70 and Rahdunes's split-LP (Kill Shaman)
- Fabulous Diamonds, *Fabulous Diamonds* (Siltbreeze)
- Los Lllamarada, *Take the Sky* (S-S)

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mers refreshed techno; that global styles stewed together in dubstep; that iDJs resurrected ancient categories like grunge and hair metal, irony slowly melting into earnestness.

But all that was old news, relying on even older genres — I mean, electro's like from what, 1972? — and most of those darned kids, I figured, would end up directly beamed into MySpace, never setting a single fluorescent Nike onto me. The few who found their way to the “real” underground — my underground, with my same five goddamned DJs — would still have to bow down before me.

Oh, how wrong I was. I never opened up to any of the newer energies — I was afraid, I got petrified — despite their thrilling old-school affinity, preferring to keep my exhausted thralls lockstep in an endless search for purity, the enslaving chimera of “authenticity.”

“Fuck that,” said the children, and exploded. This year, especially, the local scene saw an infusion of youth like it hasn't seen since rave. And like rave, there's just no stopping the march of the Smurfs — with more to come, if the wide-eyed, underage flood at LoveFest was any indication. Everything's escaping my control! Lazer bass! Bloody Beetroots remixes! Banger freaks! Electro-cumbia! Disco perversion!

I'd blame the hipsters, except I helped create them, d'oh. And even if, in this onslaught of danceable enthusiasm, some of that old underground feeling seems to be lost — the yearning for an inverted hierarchy to escape the real world, the notion of a special dance floor family — it's still kind of thrilling. Maybe I, the ghostess with the mostest, should float down from my high horse and show the new gen how to dance properly.

MARKE B.'S TOP 10 EARWORMS OF 2008

- Frankmusik, “3 Little Words” (Island Music)
- Ane Brun “Headphone Silence (Henrik Schwarz Remix — Dixon Edit)” (Objektivty)
- Clubfoot, “Die Yuppie Scum” and *Gold on Gold* (both Plant Music)
- Mark E., “Slave 1” (Running Back)
- Foals, “Olympic Airways,” *Antidotes* (Sub Pop)
- SIS, “Nesrib” (Cecille)
- Buraka Som Sistema, “Sound of Kuduro” (Modular)
- The Golden Filter, “Hide Me” (Dummy)
- The Very Best, “Sister Betina,” *Esau Mwamwaya and Radioclit are the Very Best* mixtape
- The Notwist, “Boneless,” *The Devil, You + Me* (Domino) **SFBG**

Faves CONT>>

- Nothing People, *Anonymous* (S-S)
- Sic Alps, *US EZ* (Siltbreeze)



WOODEN SHJIPS

- Suicide, *Live 1977–1978* (Blast First)
- Times New Viking, *Rip It Off* (Matador)

GEORGE CHEN'S DISORDERLY 10

- Grouper, *Dragging a Dead Deer Up a Hill* (Type)
- Krallice, *Krallice* (Profound Lore)
- Mount Eerie, *Lost Wisdom* and *Black Wooden Ceiling Opening* (P.W. Elverum & Sun)
- Ecstatic Sunshine live
- Prurient live
- Bulbs, *Light Ships* (Freedom to Spend)
- Mincemeat or Tenspeed in a cave
- Thee Silver Mt Zion Memorial Orchestra and Tra-La-La Band, *13 Blues for Thirteen Moons* (Constellation)
- Pukers cassette

BEN RICHARDSON'S "BEVY OF HEAVY" TOP 10 METAL ALBUMS

- Testament, *The Formation of Damnation* (Nuclear Blast)
- Gama Bomb, *Citizen Brain* (Earache)
- Bloodbath, *The Fathomless Mastery* (Peaceville)
- Cannabis Corpse, *Tube of the Resinated* (Forcefield/Robotic Empire)
- Hail of Bullets, *...of Frost and War* (Metal Blade)
- Bison B.C., *Quiet Earth* (Metal Blade)
- Grand Magus, *Iron Will* (Rise Above/Candlelight)
- Jucifer, *L'Autrichienne* (Relapse)
- Gojira, *The Way of All Flesh* (Prosthetic)
- Enslaved, *Vertebrae* (Indie)



DJ AMPLIVE

DJ AMPLIVE'S TOP 10

1. MGMT, *Oracular Spectacular* (Sony)
2. Zion-I, “Juicy Juice” (Gold Dust)
3. Grouch, *Show You the World* (Legendary Music)

CONTINUES ON PAGE 26 >>

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Push it: multitasking Om artist Raashan Ahmad does *not* make us vomit.

Barf manifesto

Pop regurgitated in 2008

By Billy Jam

> a&eletters@sfbg.com

The more we move forward chronologically, the more we regress musically. Popular music in 2008 proved this point loud and clear. So much for the hope of diversity and new thought promised by the Internet/information age. Whether it was the already-worn-out classic rock of previous decades, recycled to gullible new generations via *Guitar Hero*, etc., or the unoriginal, so-called “new music” artists churning out retro-sounding hits, this year’s pop has so completely eaten and re-eaten itself, it has regurgitated itself into a corner.

This year offered up some envelope-pushing and genuinely new-sounding music, especially within such genres as hip-hop, psyche/noise/experimental, and tech-house. Yet the majority of music fans opted, despite access to much new music via the Internet that they don’t even have to pay for, to blindly buy into the hype fed to them by their favorite TV shows, Blog tastemakers, or Facebook buddies. And I am not just singling out the *American Idol*-watching drones who made Jordin Sparks a star, or their tween siblings/offsprings who catapulted the Jonas Brothers to pop stardom.

The supposedly free-thinking hipsters are as bad, if not worse, when it comes to keeping unoriginal music alive and well. Examples of celebrated so-called new-music makers of 2008 that I am talking about include the Black Keys (‘70s

rock), Santogold (‘80s pop/new wave), Hercules and Love Affair (‘70s disco), TV on the Radio (‘80s alt-rock), and boring buzz band of the year, Vampire Weekend (early ‘80s band Orange Juice with a dash of Afropop). At least with the 2008 return of Portishead and My Bloody Valentine and the continuation of groups like REM and Radiohead, we got the music firsthand from its originators. Meanwhile mashup media darling Girl Talk’s *Feed the Animals* (Illegal Art) only further proved that his retro taste in music — from crappy recent-year Dirty South anthems to cheesy ‘80s synth-pop — totally diminishes his genuine talent as a producer.

For the most part, 2008 proved that while you can give the masses access to all of the greatest sounds out there, most will simply buy into the trends fed to them. Oh, and speaking of tired trends and musical styles, would someone please get Kanye West and T-Pain to an AA (AutoTune Anonymous) meeting, pronto. **SFBG**

BILLY JAM’S 2008 TOP 10

1. Paris, *Acid Reflex* (Guerrilla Funk)
2. DJ Quest *Questolous* (Zebra Quest)
3. Nas, *Untitled* (Island Def Jam)
4. Mochipet, *Microphonepet* (Daly City)
5. Del tha Funkee Homosapien, *The 11th Hour* (Def Jux)
6. J-Live, *Then What Happened?* (BBE)
7. Azeem, *Air Cartoons* (Oaklyn)
8. Mike Relm, *Spectacle* (Radio Fried)
9. Raashan Ahmad *The Push* (Om)
10. Foreign Legion, *The Secret Knock EP* (Hungerstrike)

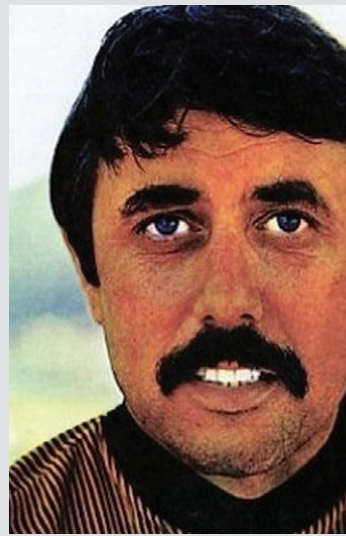
HUNGRY FOR LEE HAZLEWOOD: YOU DIDN’T HAVE TO DIG DEEP TO FIND THE CANONICAL FIGURE ALL OVER 2008 RECORDINGS

Imposing baritones, orchestral sweeps, and curious couplings of drama and whimsy — honestly, could we ask for better components to soundtrack a year of such 11th-hour intensity, a year of struggle and strife and the unspeakably surreal, mercifully offset by glimmers of giddiness at the prospect of something altogether new? The gift of hope delivered to us on Nov. 4 was a lovely early Christmas treat, but let’s face it: all of that waiting made 2008 a year of epic proportions. How fitting, then, that I ticked off the months with a steady stereo stream of theatrics, and that guiding most of them was the spirit of an Oklahoma Dust Bowl refugee who subverted pop music by embracing the machine while still trying to tear it down and start anew. The godfather of cowboy psychedelia, the architect of the saccharine underground, the original pop iconoclast himself: Lee Hazlewood.

Hazlewood’s greatest gift — both as a solo artist and as the cranky-baritoned foil to the sugary Nancy Sinatra — was his ability to take the supposedly disparate genres of pop, country, and lounge music and rub them against one another to riveting, highly cinematic effect. Heaped in heavy echo and bolstered by gushing string arrangements, delivered with the skill of a raconteur and bristling with unexpected juxtapositions, his music remains as head-swimmingly oddball as ever.

This year saw the return of three leading carriers of Hazlewood’s quixotic torch. Lambchop’s *OH (Ohio)* (Merge) offers more cryptic, disheveled elegance from the Nashville band, while the twisted lounge and heavy-ballad wooziness of Tindersticks’ *The Hungry Saw* (Constellation) gives a worthy update to Hazlewood’s signature tearjerker “My Autumn’s Done Come” — vibraphone and all. Not to be outdone, Nick Cave temporarily tables his more-recent chest thumping for big-screen melodrama on a few moments of *Dig, Lazarus, Dig!!!* (Anti-): on “Jesus of the Moon,” in particular, he and his Bad Seeds serve up Hazlewood-worthy western-skied balladry.

Cue the strings! With its sumptuously reverb-steeped production, punchy brass, and colossal orchestrations, the Last Shadow Puppets’ *The Age of the Understatement* (Domino) proves to be just as indebted to Hazlewood’s



studio wizardry as it is to its obvious Swinging London signifiers. Local chanteuse Kira Lynn Cain floats out haunted refrains of the legend’s twang-cabaret on her billowing beauty *The Ideal Hunter* (Evangeline), while the desert panoramas of Calexico’s *Carried to Dust* (Quarterstick) provide a testimonial to the power of Hazlewood’s beloved mariachi horns. Seekers of the heir apparent to the vocalist’s wry, croaking country wordsmithery should look no further than the parallel honky-tonk universe of the Silver Jews’ *Lookout Mountain, Lookout Sea* (Drag City). Lastly, Isobel Campbell and Mark Lanegan pick up the familiar *Nancy and Lee* story line and flip the script: on their *Sunday at Devil Dirt* (Fontana International), Campbell assumes the male, Svengali role of Hazlewood, writing all of the words and arrangements, and Lanegan becomes the gravel-diva counterpart to Sinatra. The result is ravishingly weepy orchestral pop and off-kilter country-blues rambles. Would Hazlewood approve? Total-Lee. **(Todd Lavoie)**

TODD LAVOIE’S TOP 10

- Spiritualized, *Songs in A & E* (Fontana International)
- Goldfrapp, *Seventh Tree* (Mute)
- M83, *Saturdays = Youth* (Mute)
- Frightened Rabbit, *The Midnight Organ Fight* (Fat Cat)
- DeVotchKa, *A Mad and Faithful Telling* (Anti-)
- Sigur Rós, *Med Sud I Eyrum Vid Spilum Endalaust* (XL)
- Elbow, *The Seldom Seen Kid* (Fiction/Polydor UK/Geffen)
- Nick Cave and the Bad Seeds, *Dig, Lazarus, Dig!!!* (Anti-)
- The Last Shadow Puppets, *The Age of the Understatement* (Domino)
- Hot Chip, *Made in the Dark* (DFA/Astralwerks)

Faves CONT>>

4. Weezer, “Pork and Beans” (Geffen)
5. Santogold, *Santogold* (Downtown/Atlantic)
6. The Foals, *Antidotes* (Sub Pop)
7. T-Pain, “Chopped ‘N Skrewed” (Jive)
8. Tapes ‘N Tapes “The Dirty Dirty (Recession Remixes)”
9. Jamie Lidell, *Jim* (Warp)
10. Hottub, “Man Bitch” (LeHeat)

THEO SCHELL-LAMBERT’S TOP 10 OF ‘08

10. The Kills, *Midnight Boom* (Domino) Hince and Mosshart’s latest was forceful and impressively consistent, which, yes, meant it was professional, and which, no, didn’t mean it was soulless. The pair spotted the rhythmic snap and hypnotism in ‘60s playground sing-alongs. Working with these features instead of nostalgia or camp, they had the basis for a percussion-driven ‘00s rock.

9. Steinski, *What Does It All Mean? 1983–2006 Retrospective* (Illegal Art)

Steve Stein’s influential ‘80s tracks were extreme hip-hop: not only any song, but any sound that society had made could be sampled and woven into his boom-box fabrics. Of course, this made for legal nightmares. In 2008, we got the gift of a straightforward packaging.

8. Benga, *Diary of an Afro Warrior* (Tempa)

The Croydon dubstep man shoved the movement forward with *Warrior*, but he played it as a nudge. An eclectic, graceful, and terrifyingly undogmatic outing, it seemed to stroll along the Thames, picking up a new rhythm in each neighborhood. Through that, it remained fierce.

7. Bon Iver, *For Emma, Forever Ago* (Jagjaguwar)

When you head off to the cabin in the woods to record your masterpiece, it doesn’t tend to work out well. You realize the woods are cold and boring, and that you are missing some helpful equipment. Justin Vernon’s excursion into the Wisconsin snow should inspire a new crop of such failures, because it polishes the myth. In its austerity and bone-cooling effect, Emma recalls a more focused Bonnie “Prince” Billy.

6. The Magnetic Fields, *Distortion* (Nonesuch)

In 2008, soaking an indie album in Jesus and Mary Chain noise was about as original as what Bon Iver did (see above). Yet it too worked. Critically, Stepin Merritt never let his latest become a disc about texture: he knew that the key to noise pop is the pop. And *Distortion* delights in the girl-group drums and pert melodies while dramatically cringing at the feedback it pretends is just part of every record. “Drive on, Driver” is more indebted to Fleetwood Mac than anyone else.

5. Lucinda Williams, *Little Honey* (Lost Highway) We extend the same sort of charity to Lucinda Williams as we do Chan Marshall — we just really want those gals to be in a happy place. For the first time in a while, Lucinda cut a studio set with optimistic poetry, and *Honey* not only

CONTINUES ON PAGE 29 >>

You heard it here first

New York steals San Francisco's thunder — but who cares?

By Josh Wilson

> a&cletters@sfbg.com

The first time I noticed that my city of art and innovation was getting short shrift was when *The New York Times* started going on about “freak folk,” Joanna Newsom, and Devendra Banhart and really, you know, getting rhapsodic about these baroquely retro space-folk flavors.

And somehow it never quite came up that these people are San Francisco people, and that their music is San Francisco music. I mean, yes, Banhart has a rep as being a bit of a drifter. Yes, Newsom is really from, you know, Nevada City ... and yet, where else could they have first truly taken root, where else could they have first broken through the topsoil, drunk of the dew, and soaked up the dappled sunlight, except in the rich, loamy cultural compost heap that is San Francisco, the Bay Area, and its wooly NorCal surround?

This germination of culture, color, sound, and flavor is, in the most organic sense of it, completely cyclical. Ken Kesey's garden parties put out roots and rhizomes and threw up spores that took hold almost immediately among music lovers in the region. The result was a distinctly American growth medium for the archetypes of Dionysus, Pan, and Astarte; for the mystic and mythic yearnings of the Victorians; and for the willful, self-starting proto-anarchism of the English Diggers. Cross-pollinate that with the intellectual and aesthetic rebellion of situationism and free jazz, borne in with the gusting, blowsy Beat generation, and you have yourself a rather fecund and folkloric little bramble — one that got even more biodiverse with all the punk rock springing up like weeds in the 1970s.

This polyglot epoch of musical discovery gave us so much. Not just the Dead's first three records, the Airplane, or even David Crosby's *If I Could Only Remember My Name* (Atlantic, 1971) — what about Blue Cheer, Moby Grape, Fifty Foot Hose, the Flamin' Groovies, the Avengers, and the DKs? Rather a multifaceted mix, but relevant, because Bay Area bands like these set the pattern for divergent waves of underground music-making during the next three or four decades.

The last 15 years in particular have seen these retro sounds made new in the Bay Area and then breaking into the critical, and sometimes commercial, mainstream somewhere else. Usually New York is quickest to take all the credit. Like with that whole garage rock revival. Yeah, yeah, the Strokes, blah, blah, the latest in NYC retro-cool. It's not that we were first, here in SF. It's just that we've been playing that stuff on KUSF-FM for years, and fabulous local bands have been cranking out that sound for years, and suddenly the Big Apple is basking in the hipniz.

Or in the glorification of Williamsburg, which totally followed the Mission District in terms of exuberantly youthful, excruciatingly hip, oft-naïve, and fearlessly spasmodic creative gusto. Dang, before there was a TV on the Radio, Kyp Malone was working at the One World Cafe on McAllister and Baker streets, making music with Rocket Science and the Nigger-Loving Faggots and handing out fresh-pressed records to the community-radio DJ down the street. OK, so that's not the Mission, but it sort of was a suburb of the Mission.

Or with the whole freak-folk thing. Back in 2004 or thereabouts *The New York Times* started noticing there

were hairy kids playing spacey and folkloric acoustic sounds. They quickly championed the term “freak folk,” and in 2006 even ran a big, lushly illustrated, front-page article in the “Sunday Arts & Leisure” section, Will Hermes' “Summer of Love Redux,” that curiously never once mentions San Francisco, despite bolting the whole thesis down with repeated references to Banhart, Newsom, Vetiver, Comets of Fire, the Six Organs of Admittance, and Jolie Holland.

Now we see, from the foggy depths, a new rising of fuzz and hair, the shuffling and very organic children of Blue Cheer. Parchman Farm was an early bloomer, as was Comets on Fire, and now the Bay Area is throbbing with shaggy combos exploring the idiom. Assemble



Visions of Joanna: the gold rush of talent in the Bay Area includes the NorCal-bred Joanna Newsom. | PHOTO BY TODD COLE

Head in Sunburst Sound, Sleepy Sun, and so many of those Frisco Freakout acts — how will these vibrations resonate across the nation over the next five years? And will New York City somehow take credit for that, too? I think not. They're just too damn cool to grow out their bangs past the uncomfortable midlength stage.

Philly, though, which gave us Bardo Pond, Brother JT, Siltbreeze Records — there's a hairy, done-it-all scene stealer I can live with. **SFBG**

JOSH WILSON'S TOP FIVE

1. Godwaffle Noise Pancakes closing show at the former ArtSF, Nov. 8
2. William Hooker, Hemlock Tavern, July 24
3. *Heavy Metal* (1981) and *Conan the Barbarian* (1982, with James Earl Jones and some other guy) at the Castro Theater's “Analog Adventures” showcase
4. All Tomorrow's Parties, Monticello, N.Y., Sept. 19–21
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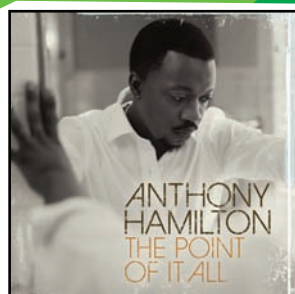
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MUSIC

DAUGHTERS OF THE DRONE: CELEBRATING A DIFFERENT KIND OF SINGER-SONGWRITER

Whether it was the Numero Group's 2006 *Ladies from the Canyon* compilation, the Water reissues of Judee Sill and Anne Briggs, Vashti Bunyan's return, Devendra Banhart's heroine-worship of Karen Dalton, or Sheila Weller's *Girls Like Us: Carole King, Joni Mitchell, Carly Simon — and the Journey of a Generation* (Atria) — the history of female singer-songwriters has received welcome revisions over the past few years. Lone wolves like Townes Van Zandt and domestic collaborations like John Lennon and Yoko Ono's are the exception to the rule: hallowed solitude and spiritual doubt belong to the women at their pianos and guitars. The brilliant innuendos and cavalier remonstrations of the Leonard Cohens and Paul Simons of the world are too arch to nick the lonely edge of invisibility. It's that old "show, don't tell" lesson: the men fulminate despair, masquerading transparency, while the women blur the singer and the song.

From the outskirts of the musical map there are persistent rumblings of a new solo sound. Some of my favorite albums of the year are by women who fling their voices across miles of echo, and push chords into thick drifts of dub drones and nursery rhyme traces. I'm thinking of Grouper's *Dragging a Dead Deer up a Hill* (Type), Valet's *Naked Acid* (Kranky), Avocet's *Morning Singing in Afternoon* (self-released), Christina Carter's *Original Darkness* (Kranky), Lau Nau's *Nukkuu* (Locust), and Inca Ore's *Birthday of Bless You* (Not Not Fun), though surely there are others. Add to this already-stellar group Pocahunted, the Los Angeles duo whose full-length, *Chains* (Teenage Teardrops), is a mandala wheel of Stevie Nicks yowls and grungy repetition, and you've got a stacked playlist.

On the face of it, these women artists appear to contradict the basic tenet of singer-songwriterdom: make sure everyone can understand the words. But Sill, Dalton, and Mitchell all registered opacity. Their albums often seem as much about stealing away from the outside world as they are about letting the listener in. The records by Grouper, Valet, Avocet, Carter, and Inca Ore are too distended and punk-streaked to pass as folk, though they have that same sense of precarious balance as the earlier so-called ladies from the canyon. Diffuse in sound and space, their music is concentrated in effect. Grouper's recording is my favorite of the bunch for the slippery melancholy of Liz Harris' hunched acoustic strums. Her starry vocals conjure stillness and distance without sounding aloof. *Dragging a Dead Deer Up a Hill* ends with the stark, sad pop of an amplifier being unplugged, an apt reminder of the limits of intimacy. And yet, how else to describe the experience of these albums? Following their designs, we find ourselves in a mental state as free as it is familiar. (Max Goldberg)

MAX GOLDBERG'S TOP 10 REASONS TO BELIEVE

(in alphabetical order)

- Michael Hurley, Little Wings, Avocet, Lucky Dragons, and a sunset for all time at Angel Island, July 12–13
- Beach House, *Devotion* (Carpark)
- Sam Cooke, "A Change Is Gonna Come" (RCA Victor, 1964)
- Bob Dylan, *Tell Tale Signs: The Bootleg Series Vol. 8* (Columbia)
- Flying Lotus, *Los Angeles* (Warp)
- Group Inerane, *Guitars from Agadez* (Sublime Frequencies)
- Grouper, *Dragging a Dead Deer up a Hill* (Type)
- My Bloody Valentine at Concourse, Sept. 30
- Rodriguez, *Cold Fact* (Light in the Attic)
- *Wild Combination: A Portrait of Arthur Russell* (Matt Wolf, US)



Extra-special effects: Inca Ore at South by Southwest 2008. | PHOTO BY KIMBERLY CHUN



Saint-hood: Gang Gang Dance startles with its new weird exotica.

Moving forward

Smaller meant better in 2008

By Brandon Bussolini

> a&cletters@sfbg.com

Gathering my thoughts about how I listened to music in 2008, I think not only of Luc Sante's piece on Manny Farber in this month's *Artforum*, but also Ariana Reines' Action, Yes piece explaining why she hates the "clean-ness and elegance of tight and perfect writing." In different ways, both pieces deal with the importance of small-ness, incompleteness, and, to steal the title of Reines' piece, "sucking."

Because it's easy not to suck, and this may or may not be the Internet's fault. Music itself did not suck in 2008, despite the crumbling of an always-already imaginary consensus, and that's maybe what's so unsatisfying about trying to hang 12 months on something as well-executed yet under-inspiring as, say, *Dear Science* (Interscope). I'm not sure that people won't start rallying around a single release or clutch of releases to narrate what made this year worth listening to deeply, but the albums that spring to mind now as forecasting what will sound good in the future are ones that pursued a small, near-inarticulate muse and ended up with something almost monomaniacal. It's not a coincidence then that so many of these records were made during time apart from the artists' main gig. The economy, man. We all gotta grind.

BRANDON BUSSOLINI'S TOP 10

1. Inca Ore, *Birthday of Bless You* (Not Not Fun)
Former PDXer and current Oaklander Eva Saelens is Inca Ore. Her most recent solo LP is an incantatory, patient ritual, a literally awesome tapestry of magnetic

tape smears, disembodied wails, and dark, roiling resonance.

2. Arms, *Kids Aflame* (Melodic)
Harlem Shakes guitarist Todd Goldstein strikes out on his own here, and the results can be insanely satisfying: the indie triumvirate made up of "Whirring," the title track, and "Tiger Tamer" is a welcome reminder that pop music is supposed to make your heart race. The album's second half is less distinctive, but it's not like it hasn't earned the right to be.

3. Bohren and der Club of Gore, *Dolores* (Ipecac)
There's nothing organic about this full-length's inert pace: slow enough to make Swans sound like a thrash band, its floating vibraphone riffs eerily familiar/defamiliarizing like only the *Twin Peaks* soundtrack before it, *Dolores* at times seems like a morbid joke. If the characters in Samuel Beckett's trilogy listened to music, I have a hunch it would sound much like this.

4. Zomes, *Zomes* (Holy Mountain)
In addition to playing guitar in Lungfish, Asa Osborne constructs sturdy little habitations out of drum machine, guitar, and organ under the Zomes moniker. While it may sound too controlled at first, the recording's insistence on small, unvarying patterns reveals itself as an autonomous language over time, its photocopy mystery emerging from the stuff of repetition and reproduction itself.

5. Ssion, *Fool's Gold* (Sleazetone)
This disc's two release dates might as well stand in for its own ability to navigate, rather than drown in, Internet-era self-reflexivity — it seems less like a one-off collection of jams than a collection of techniques for fucking with identity. Tracks like "Street Jizz" and "Clown" don't have to decide between earnestly camp and campily earnest because they realize a third way.

6. School of Language, *Sea from Shore* (Thrill Jockey)

The punched-out vowel sounds that open this album recall, like Sébastien Tellier's "Divine," old Art of Noise productions. Field Music's David Brewis uses them as a bed not for uptight Euro-funk, but for generously rendered bedroom prog. At moments surprisingly muscular ("Disappointment '99") but always rhythmically ambitious, *Sea* may seem like Manny Farber's "white elephant art" from the outside, but is unmistakably "termite-tapeworm-fungus-moss art" within.

7. Indian Jewelry, *Free Gold! (We Are Free)*
Thematically, the idea of establishing your own currency as a subversion of government and the totalizing power of capitalism both has a precedent, at least, in the B-52's *Whammy* (Warner Bros., 1983). The record's appeal has little to do with good timing, however: there are too many honest-to-goodness songs here for it to be "out" rock, too much Rev/Vega worship for it to be simply psychedelic. *Gold's* appeal, instead, is its beefy epileptic punch. Listen close and feel the retina burn.

8. Portishead, *Third* (Mercury/Island)
It would be a lie if I said I didn't care about this band before this album, but what's remarkable here is that for all the group's touted perfectionism, the two preceding LPs consistently opted for the warmth of loneliness, something the listener could, y'know, *identify* with. In contrast, *Third* is a hard, long, steely drag on modernism's cold monumentality: "Machine Gun" is dubstep packed tight into a tarry espresso shot. Even the escape imagined in "The Rip" is hounded by a spidery Casio riff — the stuff of uneasy sleep.

9. RA.085, Tobias Freund Podcast (residentadvisor.net)
Stepping away from dance-oriented mixes for a minute, Resident Advisor commissions the best mix they've ever hosted. Freund's work is hard to find, but this mix makes clear that he's got a privileged understanding of both minimal techno and ambient's DNA — and some killer crate-digging luck. I mean, come on, that Savant track? (Discogs it!)

10. Gang Gang Dance, *Saint Dymphna* (Social Registry)
The cliché about bands like GGD — nominally "noise," but whose music actually deals in another kind of abstraction, like Animal Collective or Excepter — is that they get more pop and more weird as they grow into their career. *Saint Dymphna* can be swallowed whole — parts of *God's Money* (Social Registry, 2005) tended to stick in the throat — and the group makes no bones that this comes at the expense of extraneous oddness. But a certain strange eclecticism takes its stead. Occasionally Lizzie Bougastos' voice sounds like a Wiccan falsetto incarnation of M.I.A. The band openly goes for dubstep in "Princes," and "House Jam" is the seun folks will go apeshit over at their reunion concerts 20 years in the future. **SFBG**

Faves

CONT>>

warmed anyone who got close to *Essence* or *West* (both Lost Highway; 2001, 2007), it even matched the elegance of those discs — and with a way juicier palette.

4. Vampire Weekend, *Vampire Weekend* (XL)

The culture-jamming ("Cape Cod Kwassa Kwassa") wasn't as deeply meaningful as some held, but the light touch with which it arrived made the record a bit of a marvel. It was sweet, it was for parties, and it had nothing to do with Paul Simon. And the lyrics cribbed from freshman classes at Columbia were remarkably workable and unsophomoric.

3. Lil Wayne, *Tha Carter III* (Cash Money)
Wayne has a monopoly on ink. What doesn't make it onto his neck goes into his paens. Both outlets — the tats, the praise — can seem excessive, but the latter just keeps on being reasonable. Wayne is the rapper as post-rapper, deliciously self-aware. Rapping is a funny thing to do, and rap albums are increasingly funny things to make. He's getting inside it: looking with awe at that thing he just said, then riffing off it, then riffing off that, wheezing and grunting until his syllables morph, and enjoying himself.

2. Beach House, *Devotion* (Carpark)
The Baltimore pair found a sound on their debut. On their second record, they improved it and grew into it. Victoria Legrand and Alex Scally seemed to be operating in some last outpost of melody, where tart country-pop hooks could be heard in a final, furry form before they collapsed. That made *Devotion* both comforting and lonely.

1. Drive-By Truckers, *Brighter Than Creation's Dark* (New West)

For starters, DBT are shaping up as their generation's premier bards of booze. When not singing mid-bender, they're suffering through the aftermath or plotting the next go-round. What that really means is that their songs teeter powerfully between the concomitant bitterness and shame. The 19-song *Creation* was built to have room for all the less proud emotions.

Honorable mentions: Lykke Li, *Youth Novels* (LL); White Hinterland, *Phylactery Factory* (Dead Oceans); Kathleen Edwards, *Asking for Flowers* (Rounder); James Pants, *Welcome* (Stones Throw); Fleet Foxes, *Fleet Foxes* (Sub Pop)

THE FUCKING CHAMPS' TIM SOETE'S TOP 10 2008 RELEASES

- Various artists, *Obsession* (Bully)
- Kurt Vile, *Constant Hitmaker* (Gulcher)
- Jonas Reinhardt, *Jonas Reinhardt* (Kranky)
- Ariel Pink, *Oddities Sodomies Vol. 1* (Vinyl International)
- Lindstrom, *Where You Go, I Go Too* (Smalltown Supersound)
- Bum Kon, *Drunken Sex Sucks* (Smooch/Maximum Rocknroll)
- La Dusseldorf, *Viva* (Water)
- John Maus, *Love Is Real* (Upset the Rhythm)

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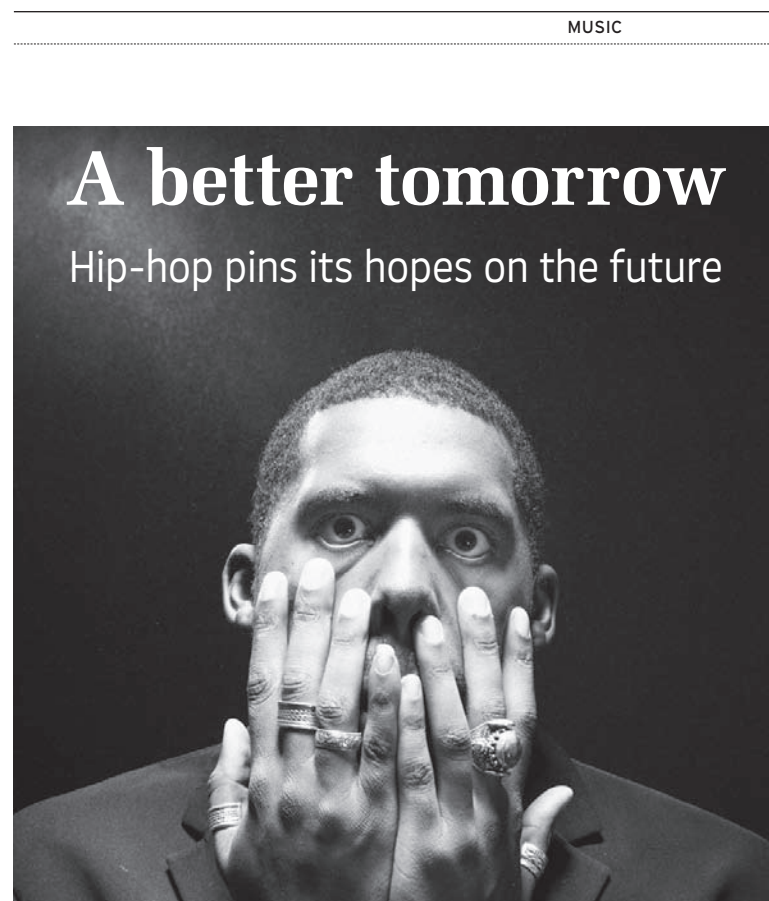
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Next? Flying Lotus' *Los Angeles* was one of the bright spots on the indie hip-hop map.

By Mosi Reeves
> a&cletters@sfbg.com

In the real world, the New York Stock Exchange did the butterfly flop all year, and the global economy sank along with it. But in the fantasy world of hip-hop, stock options on prime talent just went up and up. If it wasn't XXLmag.com proclaiming its Freshman Class of '09 — led by Blu, Kid Cudi, and Wale — then it was top blogs Nahright.com and 2dopeboyz.com posting hundreds of videos, MP3s, photo galleries, and other ephemera *per week*. Web sites like Okayplayer.com lavished attention on its favorites — “real hip-hop” artists like the Roots and Common — with audio/video items and high review scores, doling out 92 of 100 for Q-Tip's *The Renaissance* (Universal Motown).

Of course, MTV and its poorer cousins, MTV Jams and BET, still showed plenty of Young Jeezy and Rick Ross videos, mean-mugging thugs and “dimepiece” models looking soulfully in the camera, eager to show their souls and shake their asses. On the *Billboard* charts, dependable superstars such as Kanye West and T.I. dominated with subpar albums and MOR malaise.

Meanwhile, like a cheery prospectus, the new hip-hop media teemed with blogs and Web sites promising a better tomorrow of future stars. Seasoned music journalists found the hype difficult to ignore: this year's CMJ Music

Marathon included a panel asking, “The Hip-Hop Renaissance: A Cultural Rebirth?” Meanwhile *XXL* magazine, the bastion of conservatism that seemingly puts 50 Cent on the cover every month — the Freshman Class list was a rare lapse — wondered, “What the hell happened to good ol' gangster rap?” Apparently, the new breed of MCs' penchant for appropriating nerdy icons (Charles Hamilton's *Sonic the Hamilton*), paying homage to old-school classics (Pacific Division's “F.A.T. Boys”), issuing 10-minute linguistic exercises (Mickey Factz's “The Inspiration”), and rhyming over dance beats (Wale's cover of Justice's “D.A.N.C.E.”) present a major threat to rap's G's-up-hos-down kingdom.

It needn't have worried. The new Internet landscape flourished on buzz, not actual achievement. Indie-rockers were doing it for years — witness the rise of mediocre talents Vampire Weekend and Lykke Li — before the Cool Kids learned how to blow up with nothing more than a few demo songs and a flashy MySpace page. By the time the Cool Kids finally put out *The Bake Sale* EP (Chocolate Industries), an ode to limited-edition sneakers and sugar cereal, the Chicago duo had already spent several months basking in magazine covers and sold-out national tours. *The Bake Sale* may have been good, but its release felt anticlimactic. And let's not even mention Lil Wayne, *The Carter*

III (Cash Money), and his “100 best Lil Wayne songs you've never heard.” That's *so* 2007.

The Cool Kids may be the best example of how to manipulate the new hip-hop stock market — ply the blogs with YouTube videos (popular topics: Top 10 R&B chicks worth a “smash”), and distribute mixtapes via Zshare.net (popular topics: Barack Obama and freestyles over Lil Wayne's “A Milli” and old J Dilla beats). Original material such as Kidz in the Hall's *The In Crowd* (Duck Down) and Black Milk's *Tronic* (Fat Beats) drew positive reviews from magazines and traditional Web sites. But once the free MP3 downloads and shaky-camera videos dried up, the new hip-hop media didn't seem to care about actual albums one could buy in stores — or, sadly, just download for free. It thrived on fresh content, not critical analysis.

Some actual hits emerged amid the deluge. Kid Cudi's “Day N Nite,” Asher Roth's “Roth Boys,” Q-Tip's “Gettin' Up,” Kidz in the Hall's “Drivin' down the Block,” B.O.B.'s “Haterz,” and Jay Electronica's “Exhibit A (Transformations)” drew universal props. Mountaintop pronouncements from Jay-Z (“Jockin' Jay-Z,” “Brooklyn Go Hard”), Eminem (“Number One”), and Nas (“Be a Nigger Too,” “Hero”) were heeded by all, though these utterances paled in comparison to past glories.

Mostly, though, there was a lot of crap to sift through. If critics and fans couldn't agree on whether Lil Wayne's *Tha Carter III* was a certified classic or just an above-average hit album, it was because we were too busy downloading music, surfing blogs, and watching videos to think about it. Perhaps we'll figure out what 2008 means many years from now, long after that tomorrow finally arrives — for better or worse. **SFBG**

MOSI REEVES' BEST INDIE HIP-HOP ALBUMS OF '08

1. Flying Lotus, *Los Angeles* (Warp)
2. Daedelus, *Love to Make Music to* (Ninja Tune)
3. Black Milk, *Tronic* (Fat Beats)
4. The Cool Kids, *The Bake Sale* EP (Chocolate Industries)
5. Kidz in the Hall, *The In Crowd* (Duck Down)
6. Blue Sky Black Cinema, *Late Night Cinema* (Babygrande)
7. Invincible, *ShapeShifters* (Emergence)
8. Black Spade, *To Serve with Love* (Om)
9. Common Market, *Tobacco Road* (Hyena)
10. Lyrics Born, *Everywhere at Once* (Epitaph)

Canon CONT>>

Critics' Christgau? All Tomorrow's Parties, *Arthur*, Pitchfork, and the *Chunklet* writers who dreamed up issue 20's music journalist application form ("Would you admit to not actually being that familiar with your frequent points of reference you name-drop [e.g., Captain Beefheart or Gang of Four]?")? This very humble independently owned, independent-minded rag? We'll never admit it — because the very notion of forging a new pop canon in this fragmented, un-unified, de-centered vortex of music-making, consumption, and collecting seems utterly ridiculous, if not downright moronic. Yet a generational aesthetic realignment has occurred, and as a wise friend once told me, shift happens. **SFBG**

KIMBERLY CHUN'S VITAMIN-FORTIFIED TOP 10-PLUS

- **BEAT SUITE** Benga, *Diary of an Afro Warrior* (Tempa); Flying Lotus, *Los Angeles* (Warp); Portishead, *Third* (Mercury/Island)
- **EXOTICA** Gang Gang Dance, *Saint Dymphna* (Social Registry); High Places, *High Places* (Thrill Jockey)
- **J-HEAVY** Acid Mothers Temple and the Melting Paraiso UFO, *Recurring Dream and Apocalypse of Darkness* (Important); Boris, *Smile* (Southern Lord)
- **LIVE LOVES** Fleet Foxes at Bottom of the Hill; High on Fire at Stubb's; Jonas Reinhardt at Hemlock Tavern; MGMT and Yeasayer at BOH; My Bloody Valentine at the Concourse; Nomo at BOH; Singer at Rickshaw Stop; Stars of the Lid at the Independent
- **LOCALS ONLY** The Alps, *III* (Type); Faun Fables, *A Table Forgotten* (Drag City); Tussle, *Cream Cuts* (Smalltown Supersound); Dominique Leone, *Dominique Leone* (Stromland); Mochipet, *Microphonepet* (Daly City)
- **PLEASANT NODS** Beach House, *Devotion* (Carpark); Growing, *All the Way* (Social Registry); TV on the Radio, *Dear Science* (Interscope)
- **POP NARCOTIC** Crystal Stilts, *Alight of Night* (Slumberland); Magnetic Fields, *Distortion* (Nonesuch); Times New Viking, *Rip It Off* (Matador)
- **PSYCHED** Guapo, *Elixirs* (Neurot); Mirror Mirror, *The Society for the Advancement of Inflammatory Consciousness* (Cochon)
- **PUNX** Fucked Up, *The Chemistry of Common Life* (Matador)
- **YESTERDAYS** La Dusseldorf, *Viva* (Water); Graham Nash, *Songs for Beginners* (Rhino); Linda Perhacs, *Parallelograms* (Sunbeam); Rodriguez, *Cold Fact* (Light in the Attic); Dennis Wilson, *Pacific Ocean Blue* (Sony)

Faves CONT>>

9. RTX, *JJ Got Live RaTX* (Drag City)
10. Sic Alps, *US EZ* (Siltbreeze)

CHRIS SABBATH'S TOP 10

1. Godwaffle Noise Pancakes
A cluster of floor-crouching noiseniks + a heaping helping of syrupy waffles hot off the griddle = a great way to kill two hours on a Saturday afternoon.
2. Beth from Times New Viking tells me outside the Great American Music Hall that she likes my cat sweatshirt: And according to her, she only gives out one sweatshirt compliment per year — oh, snap!
3. Spire Live, *Fundamentalis* (Autofact/Touch)
Dynamite double LP compilation of live recordings dubbed in various European cathedrals from the likes of Philip Jeck, Christian Fennesz, BJNilsen, and more.
4. Eat Skull, *Sick to Death* (Siltbreeze)
Hurrah to the Philadelphia noise imprint for releasing this gem of a debut.
5. Kevin Drumm, *Imperial Distortion* (Hospital)
The Chicago native once again falls head over heels for the drone.

6. Wavves, *Wavves* (Woodst) I love this kid! Bedroom-spun beach punk in the vain of Beat Happening and the Embarrassment.

7. Common Eider, King Eider, *Figs, Wasps, and Monotremes* (Root Strata)
If I could fork a Goldie over to Rob Fisk for every time this album made its way through my stereo speakers, he would have a lot of Goldies.

8. Excepter, *Debt Dept* (Paw Tracks)
The Brooklyn electronic performance troupe sings about burgers, sunrises, and killing people on its new disc.

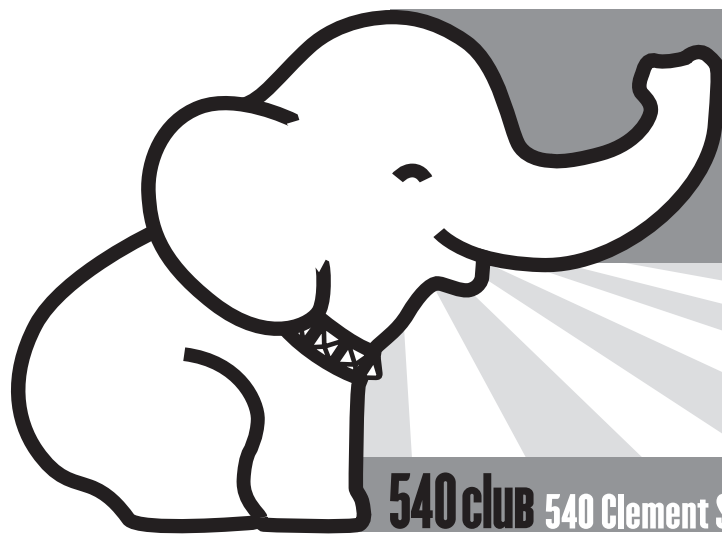
9. Blank Dogs, *On Two Sides* (Troubleman Unlimited)
New-wave synths soiled in grime, decayed vocals, and tape hiss galore from this prolific newbie.

10. John Wiese at the Lipo Lounge
Sounded like chunks of metal swelling to the size of balloons and then bursting into my chest for 10 awesome minutes.

PETER NICHOLSON'S TOP 10 TUNES TO DANCE AWAY THE HEARTACHE

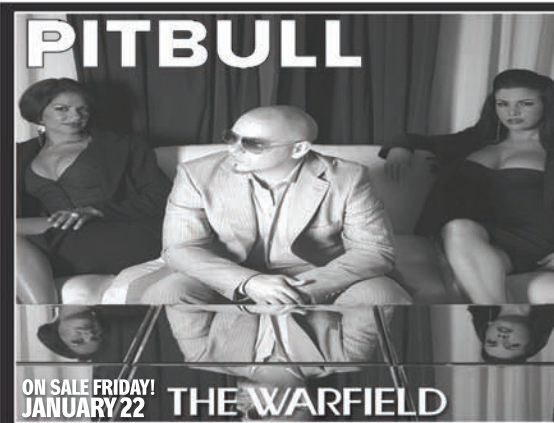
1. Yellowtail featuring Alison Crockett, "You Feel Me" (Bagpak)
2. Dave Aju, "Crazy Place" (Circus Company)
3. Jazzanova featuring Randolph, "Let Me Show Ya (Henrik Schwarz Remix)" (Sonar Kollektiv)
4. Grace Jones, "La Vie en Rose (Casinoboy Version)" (Trackybottoms)
5. Mike Monday, "The 11.11" (Om)
6. Reclouse, "Catch a Leaf" (Loop Sounds)
7. La Vida Buena, "Humanidad" (Amalgama)
8. Sebo K, "Too Hot" (Mobleee)
9. Art Bleek, "Modern Spaces" (Connaissance)
10. Jimpster, "Dangly Panther" (Freerange)

CONTINUES ON PAGE 32 >>



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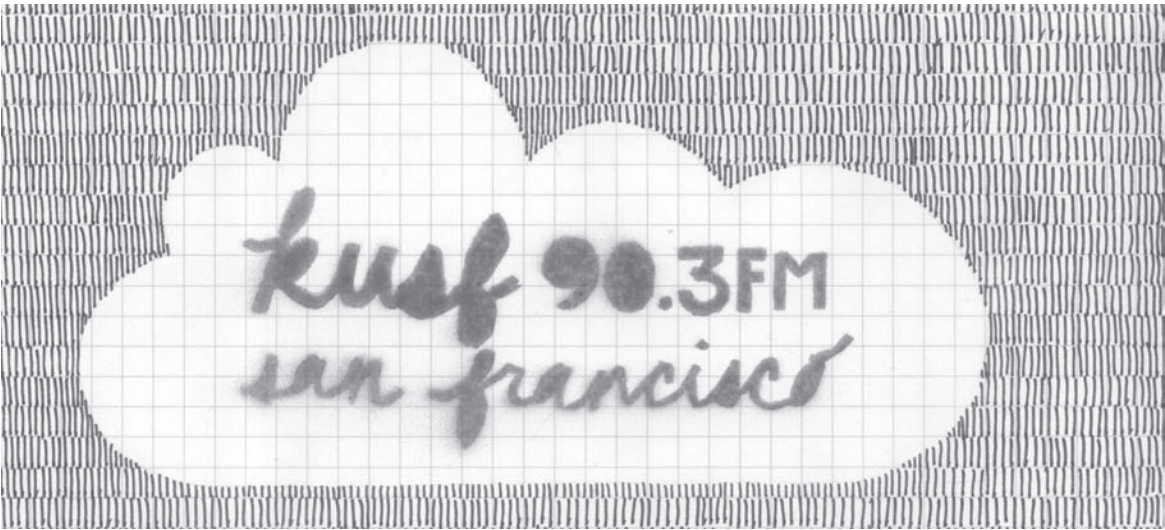
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SAT DEC. 20	"Terry" Hannon 10:00 (Shhh, this is you-know-who but it's a biiiig secret)
SUN DEC. 21	Boiled Peanuts 700 "Sunday Evenings Comin' Down" twang show
MON DEC. 22	Ozzie Nicks Xmas Mix 9:00 (Ozzie serves cheer with Harriett's cookies)
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Faves CONT»

IRWIN SWIRNOFF'S FAVORITE RECORDS AND MUSICAL MOMENTS OF 2008

- John Maus, *Love Is Real* (Upset the Rhythm)
- Hercules and Love Affair, *Hercules and Love Affair* (DFA) and at Mezzanine
- Erykah Badu, *New Amerykah, Pt.1: 4th World War* (Motown)
- Magnetic Fields, *Distortion* (Nonesuch)
- Stereolab, *Chemical Chords* (4AD)
- White Magic, *New Egypt* (Latitudes)
- Cluster at Aquarius Records and the Boredoms at the Fillmore
- My Bloody Valentine at the Concourse
- Flying Lotus, *Los Angeles* (Warp)
- Grouper, *Dragging a Dead Deer Up a Hill* (Type)

I can't not mention: Sparks, *Exotic Creatures of the Deep* (Lil Beethoven); Beach House, *Devotion* (Carpark); Cut Copy, *In Ghost Colors* (Modular Interscope); Nagisa Ni Te, *Yosuga* (Jagjaguwar); the Alps, *III* (Type); Paavoharju, *Laulu Laakson Kukista* (Fonal); Antony and the Johnsons, *Another World* (Secretly Canadian).

ERIK MORSE'S TOP RECORDS OF 2008

- Gas, *Nah und Fern* (Kompakt)
- Fennesz, *Black Sea* (Touch)
- Mavis Staple, *Live: Hope at the Hideout* (Anti-)
- Various artists, *Thank You Friends: The Ardent Records' Story* (Big Beat)
- Abdel Hadi Halo and the El Gusto Orchestra of Algiers, *Abdel Hadi Halo and the El Gusto Orchestra of Algiers* (Honest Jon's)
- Skyphone, *Avellaneda* (Rune Grammofon)
- Autechre, *Quaristice* (Warp)
- Susanna, *Flowers of Evil* (Rune Grammofon)
- Raymond Scott Quintette, *Ectoplasm* (Basta)
- The Last Shadow Puppets, *The Age of the Understatement* (Domino)
- Tape, *Luminarium* (Hapna)
- Al Green, *Lay It Down* (Blue Note)
- Beach House, *Devotion* (Carpark)



TWO GALLANTS' TOP NINE OF 2008

- Fleet Foxes, *Fleet Foxes* (Sub Pop)
- Various artists, *Victrola Favorites: Artifacts from Bygone Days* (Dust to Digital)
- Moondog: *The Viking of 6th Avenue: The Authorized Biography* by Robert Scotto (Process, 2007)

- Barack Obama
- Blitzen Trapper, *Furr* (Sub Pop)
- *What It Is: What It Is* by Paul G. Maziar and Matt Maust (Write Bloody)
- Various artists, *Eccentric Soul: Trager and Note Labels* (Numero)
- Immortal Technique, *The 3rd World* (Viper)
- Grayceon, *The Grand Show* (Vendlus)
- Two Gallants perform Dec. 26, 8 p.m., at the Fillmore (www.twogallants.com)*

DEERHOOF'S ED RODRIGUEZ'S TOP 10 THINGS OF A MUSICAL NATURE 2008

- *I Got the Feelin'*, James Brown in the '60s DVD (Shout! Factory)
- It will remind you why you decided to play music in the first place. If you don't play music then it will make you want to start.
- Silentist, *Silentist* (Celestial Gang)
- Mark Burden always keeps me interested. Nancarrow or Reich with blast beats.
- Over the course of more than two months of touring I saw and got to know several bands that were new to me. Coconut, Experimental Dental School, Parenthetical Girls, Flying, and so many more. I can't remember ever getting to see so much inspiring music made by so many creative, energetic, and completely fun people.
- Weasel Walter, solo, duos, trios, and on and on

No matter what the setting, he pushes the situation further with his drive, talent, and humor (all of which are refreshing and needed in the improvised music scene).

- Bronze
- Nominated for the best act of commitment that didn't involve self-mutilation. All in unison, shaving their heads onstage and then revealing perfect Marine dress uniforms under their smocks. They looked so good it inadvertently might have been the best recruiting campaign since Kid Rock and NASCAR teamed up to con kids across the US.
- Death Sentence: Panda! and ...
- Burmese

I went to every show of both these bands over the year whenever I was in town. Without fail I would be deaf, destroyed, and smiling, or dancing, laughing, and smiling. Check them out to match those descriptions to the correct band!

- *Earth, Wind and Fire: In Concert* DVD (Geneon, 2000)

I work at Lost Weekend Video, so I watch more new music DVDs more often than I get new CDs. But maybe you'll do the same after watching this bass player do high kicks for an hour and not miss a note.

- Touring with old friends KIT and Hawnay Troof. Watching Vice Cooler get a bunch of crossed-armed kids dancing, cause bartenders to leave their posts to run to the stage and move, and VC almost break his neck jumping off monitors all in single-digit minutes. With KIT, add in the insane attack of Steve, the bouncing energy of Kristy, and the apologetic guitar soloing of George Chen, and try not to beam.
- Joining Deerhoof! Getting to spend so much time of 2008 with John, Greg, and Satomi has made this year feel like no other. **SFBG**



YaHoWha 13

» **PREVIEW** It's hard to know where to begin or end when it comes to telling the story of the Source Family, the commune out of which YaHoWha 13's recordings emerged. The Source — an organic, vegetarian Los Angeles restaurant founded in 1969 by the group's leader, Father Yod — had a distinct, documentable existence, but as these things go, the spiritual family that gathered around it was considerably more amorphous. YaHoWha 13 released nine LPs, all of which were improvised and recorded in one take. Listening to the music now, it's clear that we lack the full transcript for what went on behind the scenes, as most of the group's philosophy remains a secret. But we can rest assured that the members of the re-formed band — Djin, Octavius, and Sunflower Aquarius — now find themselves in a similar position musically: "For the most part, we're going to be playing spontaneously," Djin says by phone from Mount Shasta. "But we've had requests to do tunes that came out of improvisation on the albums, and that requires us to learn them since we don't know how we played or even what key we played in."

It's an unlikely reunion not only due to the nature of the material, but also because of the forces bringing the group together. Considerably more popular with the folks who read the Forced Exposure catalog than, say, Pitchfork followers, YaHoWha 13 don't hang their reputation on a single, easily communicable musical achievement — they don't have a *Loveless*, but they do have *Penetration: An Aquarian Symphony* (Higher Key, 1974). "It almost seems like there was a divine plan in this entire resurrection," Djin says. "Billy Corgan and his friend Carrie Brown were tripping out at the Bodhi Tree metaphysical bookstore, saw the Father Yod/YaHoWha 13 book, and he just contacted us, in the midst of all of this. Devendra Banhart is another one — he had already been in contact with Sky Saxon. There's just so many outrageous coincidences, you might say, but not by accident. Really, there's some organic thing going on here." (Brandon Bussolini)

YAHOWHA 13 Thurs/18, 8 p.m., \$16–\$20. Slim's, 333 11th St., SF. (415) 522-0333, www.slims-sf.com

Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 17

ROCK/BLUES/HIP-HOP

Blind, Wee the Band Rock-It Room. 8pm, \$5. **"Blue Bear School of Music Presents"** Bottom of the Hill. 7:30pm, \$10–20. With Hot Cherry Donut, Flukes of Hazzard, Cousin Rodent, and Funkt! **Conspiracy of Beards, 3 Leafs, Sand Witches** Café du Nord. 9pm, \$10. **Grass Widow, Ape Rations** Hemlock. 9pm, \$5. **Loop Regions Tour** Red Devil Lounge. 8pm, \$10. **Mercury Rev, Duke Spirit** Independent. 8pm, \$25. **Solalibrium** Great American Music Hall. 8pm, \$19. **"Stache Bash"** Knockout. 7:30pm, \$10. A "mustache pageant" with live performances that benefits the charity Mustaches for Kids.

JAZZ/NEW MUSIC

Cat's Corner Savanna Jazz. 9pm, \$5–10. **Holly Cole** Yoshi's San Francisco. 8pm and 10pm, \$18. **Ben Marcato and the Mondo Combo** Top of the Mark. 7:30pm, \$10. **Sony Holland Duo** Enrico's, 504 Broadway; (415) 982-6223. 7pm, free. **Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA
Charlie Hunter Trio Yoshi's. 8pm and 10pm, \$12–18.

FOLK/WORLD/COUNTRY

Gaucha, Mitch Marcus Session Amnesia. 8pm, free. **Mercury Dimes** Café International, 508 Haight; (415) 552-7390. 7:30pm, free. **Pirate Radio, Burning Embers, Earl Brothers, Bob Harp** Elbo Room. 8:30pm, \$6–10.

DANCE CLUBS

Baobab 10pm, \$3. Salsa, reggaeton, and Afro-Cuban with DJ Walt Diggz. **Bondage A Go Go** Glas Kat. 9:30pm–2:30am, \$5–7. Death disco, drtty pop, and go-go dancers. **Booty Call** The BAR, 456 Castro; 626-7220. 9pm–

2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies. **Cathouse** Cat Club. 9:30pm–2am, \$5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing. **Coo-Yah** Bruno's. 9pm–2am, free. Dancehall and reggae with DJs Green B and Daneekah. **DotCLUB** Pink. 10pm–2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX. **Dynomite Beauty Bar**. 10pm–2am, free. Rock, disco, and glam with rotating DJs. **Element Live Wednesdays** Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands. **Escape** Cellar, 685 Sutter; 441-5678. 10pm–2am. Hip-hop, old-school, and R&B. **Flying Skulls Present** Madrone. 9pm, free. Old school hip-hop, nu school electronic beats, and original tracks. **Lingba Lounge** 8pm, free. World music with DJ Dirty Hertz. **Love It Wednesdays** Icon Ultra Lounge. 9pm, \$5–7. NightLight Music presents funky, sexy house music for Hump Day. **Mixtape Wednesdays** Skylark. 9pm–2am, free. Hip-hop, R&B, and more with DJ Segue. **Qoöl** 111 Minna Gallery. 5–10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi. **Ragga Reggae Night** Magnet Lounge, 1402 Grant; 271-5760. 10pm–2am. Reggae, rasta, and vibe with DJ Rebs. **Red Monkeys** Voda. 9pm–2am, free. Roots and deep house with DJs Vedda and Martina Aquino. **RedWine Social** Dalva. 9pm–2am, free. DJ TophOne and guests spin outernational funk and get drunk. **Soul Glo** Matador, 10 Sixth St; 863-4629. 10pm–2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.

THURSDAY 18

ROCK/BLUES/HIP-HOP

Black Crowes Fillmore. 8pm, \$49.50. **Bart Davenport, Brian Glaze and the Night Shift, Dry Spells, DJ Lithuanian Prince** Bottom of the Hill. 9pm, \$8. **Earl Brothers, Evil Diane** Hotel Utah. 9pm, \$6. **Guitar vs. Gravity, Hurry Up Shotgun, Ovipositor** Hemlock. 9pm, \$6. **High on Fire, Drunk Horse** Great American Music Hall. 8pm, \$16. **"A Jerry Christmas"** Boom Boom Room. 9:30pm, \$12. With Workingman's Ed and Stu Allen and Sandy Rothman Acoustic. **Loquat, Built for the Sea, Winters Fall, DJ Tram** Rickshaw Stop. 8pm, \$10. **Tony Lucca, Keaton Simons, Curtis Peoples, William Tell** Red Devil Lounge. 8pm, \$8. **Mercury Rev, Duke Spirit** Independent. 8pm, \$25. **YaHoWha** Slim's. 8pm, \$20.

JAZZ/NEW MUSIC

Charlie Hunter Trio Yoshi's San Francisco. 8pm and 10pm, \$24. **Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free. **Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5. **Spyro Gyra** Rrazz Room, Hotel Nikko, 222 Mason; www.ticketweb.com. 8pm, \$47.50–49.50. **Stompy Jones** Top of the Mark. 7:30pm, \$10.

BAY AREA
Epicenter Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$5. **James Moseley + Michael Adachi Jazz** Caffè Divino, 37 Caledonia, Sausalito; (415) 331-9355. 8pm, free. **Kelly Park** Anna's Jazz Island. 8pm, \$8. **Taj Mahal Trio** Yoshi's. 8pm and 10pm, \$24.

FOLK/WORLD/COUNTRY

Bluegrass and old-time music jam session Atlas Café. 8pm, free. **Irish Tenors** Herbst Theater, 401 Van Ness; (415) 392-4400. 8pm, \$45.50–115.50. **Musaic** St. Mark's Lutheran Church, 1111 O'Farrell; (415) 885-2274. 7:30pm, \$25. **"Xmas vs. Hanukkah"** Amnesia. 9pm, \$7–10. With Kugelplex and the Shut Ins.

BAY AREA
Crooked Still Freight and Salvage. 8pm, \$21.50. **Gaucha, Colm Ó Riain and His Band** 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 8pm, \$20. **I'm a People, Jug Dealers** Starry Plough. 9pm, \$8.

DANCE CLUBS

Afrolicious Elbo Room. 10pm–2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicalia, electro, samba, and funk. **Caribbean Connection** Little Baobab, 3388 19th

St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more. **College Night** Cellar, 685 Sutter; 441-5678. 10pm–2am, free. Hip-hop, hyphy, and R&B with DJs Illborn and Matt Jocelyn. **Compression** Temple, 540 Howard; www.templest.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams. **Discos Fuentes** Skylark. 10pm, free. DJ Kung Fu Chris and MAKossa spin latin funk, electro-Brazilian, Nuyorican, and other international sounds. **Drop the Pressure** Underground SF. 6–10pm, free. Electro, house, and datafunk highlight this weekly happy hour. **Elixir Cocktail Club** Elixir. 7–9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings. **Heart of the City** Azul Lounge, 1 Tillman Place; 362-9750. 10pm–2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s. **Inna Da Light** Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok. **JIT** John Collins, 90 Natoma; 543-BARR. 10pm–2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork. **Ladytron, Reuben Wu** Mighty. 9pm, \$10. **Magnet Lounge** 1402 Grant; 271-5760. 7pm–2am. With rotating DJs. **Minx** Endup. 10pm–4:30am. DJs and female artists. **Nickie's** 9pm, \$5 Reggae and dancehall with DJ Jah Yzer. **1984** Cat Club. 9pm–3am, \$3–6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan. **Pacific Standard Time** Levene Lounge. 10pm. DJ Sake1 spins soulful music. **Popscene** 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako. **Rock Candy** Stud. 9pm–2am, \$5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick. **Rockstar** Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests. **Third Thursdays** Madrone. 9pm, free. Old school classics from the 80s and 90s with Kat O10, Lady Fingaz, Cikee, and That Girl. **Toppa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness. **Trauma** El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Reclipse, E\$KR, Arize, and guests. **Tube Steak Connection** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm–2am, \$3. A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John. **Yard** Baobab. 10pm–2am, free. Reggae and dancehall with DJ Mpenzi.

FRIDAY 19

ROCK/BLUES/HIP-HOP

Aggrolites, Impalers, DJ Mr. Ryha Red Devil Lounge. 8pm, \$17. **Black Crowes** Fillmore. 9pm, \$49.50. **Cousin Dale, Black Jawed Sons of Bitches, Kickstarter** Hotel Utah. 9pm, \$8. **French Miami, Happy Hollows, Master Slash** Slave Bottom of the Hill. 10pm, \$8. **Mother Hips, Ride the Blinds** Great American Music Hall. 9pm, \$20. **Music Lovers, Marga Gomez, Karina Denike** Make-Out Room. 7pm, \$7. **Nortec Collective: Bostich + Fussible** Independent. 9pm, \$20. **Wicked Mercies, Blank Stares, Ferocious Few** Hemlock. 9:30pm, \$7. **Will Sheff, Bird of Youth** Café du Nord. 9:30pm, \$17. **Vandals, Time Again, Goodbye Gadget** Slim's. 9pm, \$16.

BAY AREA
JGB featuring **Melvin Seals** Little Fox, 2209 Broadway, Redwood City; www.foxdream.com. 9pm, \$25. **One in the Chamber, Cold Grave, Sons of Oswald, Reptile Brain Virus** Stork Club. 9pm, \$7. **Rhythm Doctors** Beckett's. 10pm, free. Little Fox, 2209 Broadway, Redwood City; www.foxdream.com. 9pm, \$25. **Royal Crown Revue, High-Rhythm Hustlers, Pimp Sticks** Uptown. 9pm, \$25. **"Words and Music: The Michelle McFee Benefit Concert"** Glaser Center, 547 Mendocino, Santa Rosa; www.kinkaidfoundation.org. 7pm, \$25. With Dave Nelson, Rubber Soldiers, Bill Cutler, and more.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

CONTINUES ON PAGE 36 »



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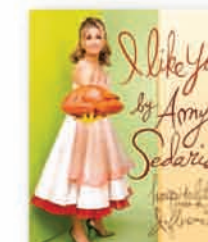
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WANT MORE?

FRI/19
JAZZ/NEW MUSIC
CONT>>

Charlie Hunter Trio Yoshi's San Francisco. 8pm and 10pm, \$28.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Barbara Gainer Velma's, 2246 Jerrold; 824-7646. 5pm, free.
Hale Baskin Trio Café Claude, 7 Claude Ln; (415) 392-3515. 7:30pm, free.
Jim Butler Quartet Savanna Jazz. 8pm, \$5.
Little Brown Brother Presidio Officer's Club, 50 Moraga; (415) 561-5444. 7pm, free.
Spyro Gyra Rrazz Room, Hotel Nikko, 222 Mason; www.ticketweb.com. 7pm and 9:30pm, \$47.50-49.50.

BAY AREA
Clarinet Thing Berkeley Hillside Club, 2286 Cedar,

Berk; (510) 845-1350. 8pm, \$15.
Larry Vukovich Quintet Anna's Jazz Island. 8pm, \$14.
Olde Skool Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.
Plays Monk, ROVA Saxophone Quartet Starry Plough. 9:30pm, \$8.
Taj Mahal Trio Yoshi's. 8pm and 10pm, \$28.

FOLK/WORLD/COUNTRY

David Thom Band Plough and Stars. 9pm, \$6.
"Masters of Shamisen" Chez Poulet, 3359 Cesar Chavez; (510) 865-5060. 8pm, \$15.

BAY AREA
Caribbean Allstars Ashkenaz. 9:30pm, \$10-13.
Girlyman, Lucy Wainwright Roche Freight and Salvage. 8pm, \$21.50.
Rob Reich Red Poppy Art House. 8pm, \$15.

DANCE CLUBS

Activate! Lookout, 3600 16th; 431-0306. 9pm,

\$3. Face your demigods and demons at this Red Bull-fueled party.
Blow Up Rickshaw Stop. 10pm, \$10-15. Indie pop with DJ Jhn Rdn.
Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.
Club Dragon Eight. 9pm-3am. A gay Asian dance club.
Club NV 10pm-3:30am. Hip-hop and salsa.
Desire Fluid Ultra Lounge. 10pm, \$10-15. Hip-hop, mashups, and rock with rotating DJs.
Dirt! Madrone. 9pm, \$5. Morale, Kap10 Harris, and Shane King throw down dirty beats.
Don't Stop Amnesia. 9pm, \$5. DJs Hopper and KLN spin funk, old skool rap, and soul.
Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.

Element Fridays Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.
Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.
Filthy/Fancy Beast Stud. 10pm-2am, \$5. DJs Bearded Lady and Nature Boy spin fierce beats for slick and sick groovers.
Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.
Freaky Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.
Fuck Shack Beauty Bar. 10pm-2am. With Jefrodesiac and guests.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.
Lookout Weekend 111 Minna Gallery. 4-9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at

the newest, hottest happy hour jam.
Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Master Blaster Delirium. 10pm. Punk rock.
Mission Bombay Bollywood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Om Winter Ball Mighty. 10pm, \$10. With Nino Moshella and the Park, M3, J-Boogie, Solar, Galen, Alland Byallo, Ryan Paulson, Rob G., DJ Fluid, and more.
Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.
Punk Rock and Shock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you

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Wed, December 17

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A Night Before Christmas

this weekend!

Thurs, Fri, Sat, Sun,
December 18, 19, 20, 21

CHARLIE HUNTER TRIO

next week!

Mon, December 22

BARBARA MORRISON
A CHRISTMAS TRIBUTE TO
CHARLES BROWN

Wed, December 24

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"This Christmas" comes to San Francisco!

Fri, Sat, Sun, Mon, Tues, Wed,
December 26, 27, 28, 29, 30, 31

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NEW YEAR'S EVE CELEBRATION!

Fi, Sat, Sun, January 2, 3, 4

PETER WHITE

Wed, January 7

GARAJ MAHAL

Thurs, Fri, Sat, January 8, 9, 10

BETTY BUCKLEY
with Kenny Werner

Sun, January 11

CARRIE RODRIGUEZ

Mon, January 12

CHUCHITO VALDES TRIO

Tues, January 13

KEVIN BURKE & CAL SCOTT

Wed, January 14

LES YEUX NOIR

Thurs, Fri, Sat, Sun, January 15, 16, 17, 18

RAMSEY LEWIS TRIO

Mon, January 19

DAVID HARDIMAN
& 19 PIECE SAN FRANCISCO ALL-STAR BIG BAND
To Benefit Music In The Schools

Wed, December 17 this week!

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Thurs, Fri, Sat, Sun, this weekend!

December 18, 19, 20, 21

TAJ MAHAL TRIO

Mon, December 22 next week!

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Wed, December 24

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CELEBRATION**

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December 26, 27, 28, 29, 30, 31

ROY HARGROVE BIG BAND
NEW YEAR'S EVE CELEBRATION!

Fri, Sat, Sun, January 2, 3, 4

PHAROAH SANDERS

Tues, January 6

TIMES 4

Wed, January 7

PELLEJO SECO

Thurs, Fri, January 8. 9

AIRTO MORIERA & FLORA PURIM
featuring Eyedentity

Sat, Sun, January 10, 11

KENNY GARRETT

Mon, January 12

JESSE SCHEININ QUARTET

Tues, Wed, January 13, 14

**JOHN ABERCROMBIE
ORGAN QUARTET**

Mon, January 12

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*Fri 12/19 9PM \$7

BLACK FAG BLOWIE TBA

*Sat 12/20 3PM FREE

HAPPY HOUR SHOW LUCABRAZZI CURMUDGEON FRANKENSTEIN LIVS

9PM \$5

THRILLHOUSE HOLIDAY COVER SHOW! DEAD POON (DEAD MOON) PURPLE FLANNEL (DINOSAUR JR.) TBA

*Sat 12/27 3PM FREE ALL AGES

HAPPY HOUR SHOW THE SWEET REVENGE ANTHEM JOHNNY WALNUT

UPCOMING SHOWS:
12/27 - ARCHERS GUILD PRIZEHOG, THIRPS
12/31 - SUZANNE RULES! A NEW YEAR'S BIRTHDAY BASH
1/3 - CLUB FERAL
1/6 - BACKSEAT LOVERS, DEAD RINGERS, AVENUE ROSE, FAULT LINES
1/8 - LYDIA'S ROCK N' ROLL DANCE PARTY!
1/15 - BLACK MOON RITUAL, TATER FAMINE, NOTHING COOL, THE CRUTCH

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DANCE!
W/ DJ SAIMAN, DJ PANDER & GUEST
SPINNING MINIMAL ITALO-SYNTH-FUNK-GLITCH-NEU-RAVE
DRINK SPECIALS, HAPPY HOUR UNTIL 10PM!

THURSDAY DECEMBER 18 9:30PM, NO COVER
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GRASS WIDOW 9PM \$6

WED 12/17
APE RATIONS
SCHWULE

GUITAR VS. GRAVITY 9PM \$6

THU 12/18
HURRY UP SHOTGUN
OVIPOSITOR

WICKED MERCIES 9:30PM \$7

FRI 12/19
THE BLANK STARES
THE FEROCIOUS FEW

CHANGE! 9:30PM \$6

SAT 12/20
MIDSTATES
PHIL & THE OSOPHERS (FRENCHKISS)

DJ LETHAL ETHAN 9PM FREE

SUN 12/21

PUNK ROCK SIDESHOW W/

MON 12/22
DJ TRAGIC
& DUCHESS OF HAZARD

10PM FREE

DJ VANILLA GORILLA 9PM FREE

TUE 12/23

CHRISTMAS EVE

WED 12/24
BAR CLOSED

CHRISTMAS DAY BAR OPENS AT 9PM

THU 12/25

NEW YEAR'S EVE BASH

WITH BORTS MINORTS

THIS BIKE IS A PIPE BOMB

FRI 12/31
DJ TRAGIC
9PM, \$10
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BROWN PAPER TICKETS

songs from multiple genres to butcher; punk, new wave, alternative, classic rock, and more.

Star Fucker Deco, 510 Larkin; urbanpointproductions@yahoo.com. 10pm-2am, \$4. Wild drag revue.

Stiletto AsiaSF. 10pm, \$8. Parker Day and hotties bring you electric, house, and disco.

Stush Voda. 10pm-2am, free. Soulful house with Dylan.

Tits Transfer. 10pm-2am, \$4. Give thanks for the mammaries at this Parker Day party.

Tormenta Tropical Elbo Room. 10pm, \$10. Electronica and cumbia with Heatwave, Paul Devro, Disco Shawn, and Oro11.

Velvet Lounge 9pm, \$10. With DJ Manny Perez.

Zombies on Ice: A Living Dead Dance Party in a Winter Wonderland Cat Club. 9:30pm, \$10-15. With DJs Glamtasm, Dire Delorean, Cory Coffinkicker, Lilah Wild, and Agent Double-o-Soul.

SATURDAY 20

ROCK/BLUES/HIP-HOP

Black Crowes Fillmore. 9pm, \$49.50.

Changel, **Midstates**, **Phil and the Osophers** Hemlock. 9:30pm, \$6.

Jesse Michaels, **Mike Park**, **Kevin Seconds**, **Dan Potthast** Bottom of the Hill. 9pm, \$10.

Jethro Jeremiah Band, **Dogman Joe**, **Josh Fix** Rickshaw Stop. 8:30pm, \$10.

Lucabrazzi, **Curmudgeon**, **Frankenstein** (lives) Thee Parkside. 5pm, free.

Mother Hips, **Lebo**, **Dan Lebowitz**, **Chuck Gonzalez** and **Campo Bravo**, **DJ Superchill** Great American Music Hall. 9pm, \$20.

Nat Keefe Concert Carnival Independent. 9pm, \$20-35.

Pop Rocks Red Devil Lounge. 9pm, \$10.

BAY AREA

Charlie Wilson's War Beckett's. 10pm, free.

D.I., **Oppressed Logic**, **Neighborhood Watch**, **Fuckm**, **Don't Care** 924 Gilman. 8pm, \$5.

Mabel John, **Sweet Nectars** 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; www.142throckmortontheatre.com. 8pm, \$30-40.

Luce, **Tom Luce** Little Fox, 2209 Broadway, Redwood City; www.foxdream.com. 8pm, \$17.

Metallica, **Lamb of God**, **Sword** Oracle Arena, 7000 Coliseum Wy, Oakl; www.livenation.com. 7pm, \$61.50-83.50.

JAZZ/NEW MUSIC

Jo Canion and **Prelude Quartet** Savanna Jazz. 8pm, \$10.

Charlie Hunter Trio Yoshi's San Francisco. 8pm and 10pm, \$28.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Ricardo Scales Top of the Mark. 9pm, \$10.

Spyro Gyra Rrazz Room, Hotel Nikko, 222 Mason; www.ticketweb.com. 7pm and 9:30pm, \$47.50-49.50.

BAY AREA

"Dmitri Matheny's The SnowCat" Bay Area Discovery Museum, Fort Baker, 557 McReynolds, Sausalito; www.badm.org. 11am, \$8-10.

Nucleus Jazz Quartet Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 7:30pm, \$20.

Terrence Kelly and **Ellen Hoffman** Anna's Jazz Island. 8pm, \$10.

Taj Mahal Trio Yoshi's. 8pm and 10pm, \$28.

Wingnut Adams Blues Band Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

FOLK/WORLD/COUNTRY

Tito Gonzalez y **Su Quinteto Sonero** Red Poppy Art House. 8pm, \$15.

"Music Store 10th Anniversary and Holiday Party" Music Store, 66 West Portal; (415) 664-2044. 4pm. With Trainwreck Riders, Fighting Supaks, Earl Brothers, and Kemo Sabe.

Pellejo Seco Brava Theatre Center, 2789 24th St; (415) 647-2822. 8pm, \$18-20. Benefit for hurricane relief in Cuba.

Tony Sly, **Great Girls Blouse**, **Full Time Beret** El Rio. 7pm, free.

Craig Ventresco and **Meredith Axelrod** Atlas Café. 4pm, free.

BAY AREA

Renee Asteria Octopus Lounge, 180 Eureka, Pacifica; (650) 355-7775. 9pm, free.

Blue Turtle Seduction, **Feels Like Fire** Starry Plough. 9:30pm, \$12.

Christmas Jug Band Mill Valley Masonic Hall, 19 Corte Madera, Mill Valley; (415) 389-5072. 8:30pm, \$22-32.

CONTINUES ON PAGE 38 »



Elbo Room

WED 12/17 EARLY 8:30PM \$6-\$10	BENEFIT FOR THE SF FOOD BANK II FEATURING PIRATE RADIO THE BURNING EMBERS THE EARL BROTHERS BOB HARP
THU 12/18 10PM \$6	AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DJS/HOSTS: PLEASUREMAKER, SENIOR OZ WITH GUESTS J BOOGIE (DUBTRONIC SCIENCE) & DJ REUBEN
FRI 12/19 10PM \$10	ELBO ROOM PRESENTS TORMENTA TROPICAL ONE YEAR ANNIVERSARY PARTY WITH THE HEATWAVE (UK) PAUL DEVRO (MAD DECENT) DISCO SHAWN (BERSA DISCOS) ORO11 (BERSA DISCOS)
SAT 12/20 10PM \$10	SPINNING 60S SOUL 45S SATURDAY NIGHT SOUL PARTY WITH DJS PHENGREN OSWALD, LUCKY, PAUL PAUL (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)
SUN 12/21 9PM \$6	DUB MISSION: THE BEST IN DUB, ROOTS & CLASSIC DANCEHALL WITH DJ SEP, VINNIE ESPARZA (HELLA TIGHT/DIS-JOINT) & SPECIAL DJ COLLAGE (MASSE-ONE/JAM JAM, SEATTLE) ON THE MIC
MON 12/22 9PM/\$8	ELBO ROOM PRESENTS CAVA (L.A.) & MANICATO (LATIN/AFROBEAT-LIVE MUSIC)
TUE 12/23 9PM \$5	ELBO ROOM PRESENTS COLOMBIA WITH DJS VINNIE ESPARZA, BETO, GUILLERMO (LATIN, CUMBIA, DANCE)
THU 12/25 9PM \$10 DONATION	KARLA LAVEY'S FIRST SATANIC CHURCH PRESENTS: THE 11TH ANNUAL BLACK X-MASS FEAT. THE FUXEDOS, SASSY!!!, FLUFF GRRL/MONGOLOID, KITTEN ON THE KEYS, THEREMIN WIZARD BARNEY, DEVIL DANCERS, HEARSALLA

UPCOMING

FRI 12/26 THE MAGNIFICENT 7

SAT 12/27 4ONEFUNCTION

SUN 12/28 DUB MISSION: JIMMY LOVE (NONSTOP BHANGRA)

WED 12/31 NYE: AFROLICIOUS W/DJ SABO

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THURSDAY, 12/18 · 9 PM \$6 TIX AT TICKETWEB THE EARL BROTHERS Evil Diane
FRIDAY, 12/19 · 9 PM \$8 TIX AT TICKETWEB COUSIN DALE Slack Jawed Sons of Bitches Kickstarter
SATURDAY, 12/20 · 9 PM \$10 TIX AT TICKETWEB JAY TRAINER BAND Shane and the Silver Peso Band Porkchop Express
SUNDAY, 12/21 · 9 PM \$6 META Collider +special guest
MONDAY, 12/22 · SIGN UP @ 7:30 PM · FREE BAY GUARDIAN READERS' POLL BEST OPEN MIC! OPEN MIC WITH JJ SCHULTZ
TUESDAY, 12/23 · 9 PM \$6 GOLDA SUPERNOVA Freshkimos High Like Five Lucky Haskins
THURSDAY, 12/25 · CLOSED ON CHRISTMAS
FRIDAY, 12/26 · 9 PM · FREE EVAN CLAYBURN Prose in Rosette AlexAlexAlex Bailey Stone
SATURDAY, 12/27 · 9 PM \$7 TIX AT TICKETWEB FLEETING TRANCE Andy Mason (Record Release) Laurie Henry
MONDAY, 12/29 · SIGN UP @ 7:30 PM · FREE BAY GUARDIAN READERS' POLL BEST OPEN MIC! OPEN MIC WITH JJ SCHULTZ
TUESDAY, 12/30 · 7 PM \$3 2008 MLA Poetry Marathon
WEDNESDAY, 12/31 · NEW YEARS EVE PARTY! 9 PM · ONLY \$8 · TIX AT TICKETWEB PEBBLE THEORY Bonafide The Sapien Causa Jay Trainer Band
SATURDAY, 1/3 · 9 PM \$10 TIX AT TICKETWEB BILLY SCHAFER Walty Clay Bell

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111 Minna Gallery Presents
The United States
Debuts of Brazilian Artists
RESENDE | ETHOS
Mr. Resende and Mr. Ethos will be in attendance for the premieres of their respective exhibitions
"Felizes" and "Insomnia"

DECEMBER 4-31

WEDNESDAY the 17TH
QOOL
5-10
free b4 6 \$5 after

THURSDAY the 18TH
CLOSED
FOR PRIVATE HOLIDAY PARTY

FRIDAY the 19TH
Oh Shit, it's Christmas!
"A Holiday Sweater Party"
9pm-2am | \$5 Donation | 21+ID
Presented by Daly City and
Low Pro Lounge

SATURDAY the 20TH
Boogie Events Company presents:
"SHINE"
featuring DAMJUN clothing release party
and special performance
by IVY LEEQUE.
Doors open at 10PM
\$5 Guestlist before 11
\$10 general admission.

SUNDAY the 21ST
Super 8:
Hub Hanukkah Party
Sunday | December 21st | 6pm+ | 21+ID
\$8.00 Member / \$8.00 Public Presale /
\$12.00 Public at the door

MONDAY the 22ND
CLOSED

TUESDAY the 23RD
CLOSED

—
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WEDNESDAY DECEMBER 17TH
BARBARY COAST BURLESQUE PRESENTS
HOLIDAY HANKY PANKY
W/ DOTTIE LUX, MARIEL LADY MONS
BUNNY PISTOL, HONEY LAWLLESS, SASSY
HOTBUNS
DOORS 8PM COVER \$8

THURSDAY DECEMBER 18TH
SHAMELESS SASHIMI!
DJ JEN WOOLFE
ART BY JAMIE JAMES • SUSHI BY ICHI SUSHI
DOORS 7PM NO COVER

THURSDAY DECEMBER 18TH
SHAMELESS PRESENTS
ADAPTOR
W/ MOZAIC, ROBB GREEN, PHOENIX,
LUNCHTRAY
DOORS 10PM COVER \$5

FRIDAY DECEMBER 19TH
THE BARBARY COASTERS MAGIC
CHRISTMAS
THE SWISS FAMILY SKIERS
UNDERTAKER AND HIS X-MAS PALS
PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM COVER \$7

SATURDAY DECEMBER 20TH
SEAN K'S NOISY BIRTHDAY
SKIN HORSE
DEATH BY EXCESS
ORB OF CONFUSION
DAMNWEDEVIL
PUNK ROCK N SCHLOCK KARAOKE
DOORS 9PM COVER \$8

MONDAY DECEMBER 22ND
MAINROOM MONDAYS!
BIG STAGE KARAOKE W/ THE LOVELY EILEEN
DOORS 9ISH NO COVER
EVERY TUESDAY FROM
SF STANDUP PRESENTS
OPEN MIC COMEDY IN THE BACKROOM
SIGNUP AT SFSTANDUP.COM
DOORS 6PM NO COVER

TUESDAY DECEMBER 23RD
DRUNKEN MONKEY
W/ DJ FANBOY
SHOT SPECIALS
DOORS 9PM NO COVER

COMING SOON
12/26 NIGHTMARE AFTER X-MAS KARAOKE
12/27 FREE PARTY W/ HORROR-X, UNKO
ATAMA, JACK SAINTS, BIG NATE
12/31 PENNY PINCHERS BALL - NO COVER!!
1/08 THE CHELSEA SMILES
1/16 THE STICHES

HAPPY HOUR MONDAY - FRIDAY 4PM TO 7PM
21 AND OVER WWW.TICKETWEB.COM
MORE INFO: WWW.ANNIESSOCIALCLUB.COM



Paradise Lounge

WWW.PARADISESF.COM

WEDNESDAY 12/31	NYE LOVE UNLIMITED  COSMO VITELLI - DJ SPUN
FRIDAY 12/19	AURAL THERAPY Friday December 19th, 2008  TOUANE (LIVE) MIKAEL STAVOSTRAND (LIVE) RIFT (LIVE) ALLAND BYALLO
SATURDAY 12/20	LEGOWELT LIVE SATURDAY 12-20-08  LIVE! LEGOWELT TLR/MR. CLAYTON HARVEST/BLISS
SUNDAY 12/21	HONEY SOUNDSYSTEM  HONEY SOUNDSYSTEM DEC 14 LONDON DEC 21 JEFFREY SFIRE SHIBETLY DEC 24 MUSIC DEC 31 COSMO VITELLI SF AT PARADISE LOUNGE FEAT. JEFFREY SFIRE
SATURDAY 12/27	The Juan Maclean - DJ Set  pre-sale tix going.com/juanmacleanstf
SATURDAY 1/31	LINDSTROM  pre-sale tix going.com/lindstromstf

Paradise Lounge
1501 Folsom St. 415 252 5018
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SAT/20
FOLK/WORLD/COUNTRY
CONT>>

In Harmony's Way Freight and Salvage. 8pm, \$21.50.
"Masters of Shamisen" Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 865-5060. 8pm, \$15.
"Pomegranates and Figs: A Feast of Jewish Music" Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk; (510) 642-9988. 8pm, \$20-32. With Gonifs, Kitka, and more.
Andre Thierry and Zydeco Magic/Creole Belles Ashkenaz. 9pm, \$15.

DANCE CLUBS

Afro Joint 222 Club. 9pm-2am, \$5-7. Excursion into Afrobeat and all of the music of the African diaspora.
Avery Island Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.
Bearracuda Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 9pm-3am, \$5. Resident DJ Underdog spins for the boys.
Beerfest Space 550. 10pm-4am. The name says it all.
Better Days Pink. 10pm-2am, \$10-15. With Franky Boissy.
Bistrotheque Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.
Cafe Cocomo 9pm-2am, \$15. With live band and DJ.
City Nights 10pm-2:30am. Hip-hop and club hits.
Couture Levende Lounge. 10pm-2am. High-fashion high jinks presented by Society SF.
The Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Digital Voda. 10pm-2am, free. Best of European house and electro.
Doghouse ODC Dance Commons, 351 Shotwell; www.doghousewing.com. 9pm-12:30am, \$10-18. Swing dancing.
Drunk and Horny Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.

Element Saturdays Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.
Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.
Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
FIX Shine Dance Lounge. 9pm, \$5. Residents Jive, Scottino, and Ron-E bring you the funkier in house and breaks all night long.
Fluid Saturdays Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.
Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodiasiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
Hellatight Amnesia. 9pm. DJs Asti Spumante and Vinnie Esparza spin 80s, soul, hip hop, and disco.
Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Mess Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.
House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.
I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.
Kontrol Rx Gallery, 132 Eddy; www.rxgallery.com. 9pm, \$5. With residents Alland Byallo, Sammy D, and Craig Kuna and guests.
Legowelt Live Paradise Lounge. 9pm-4am, \$5-10. Also with TLR/Mr. Clavio, Horsemeatdisco, Beatbroker, and Jeffrey Sfire.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.
Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.
Nightbeat Edinburgh Castle Pub. 10pm-2am, \$5. '60s soul with DJs Lucky and Primo.
NonStop Bhangra Rickshaw Stop. 9pm, \$15. Bhangra beats from resident DJs Jimmy Love

and Padesi and guests.
Pagode da Paz Pureza Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.
Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.
Prince vs. Michael Madrone. 9pm, \$5. Dave Paul and Jeff Harris pit Team Prince against Team Michael. On the dance floor, everybody wins!
Roccapulco 6:30pm. Weekly salsa lessons.
Salted Christmas Party Mighty. 10pm, \$10. With DJs Miguel Migs, Marques
Saturday Night Soul Party Elbo Room. 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.
Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.
Sojurn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.
Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.
Sugar Icon Ultra Lounge. 10pm-3am, \$10. Top 40, hip-hop, funk, mashups, and old-school.
Suite One80ne 9pm-4am, \$20. Guest DJs weekly.
El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
Swank Mecca, 2029 Market; www.freshsf.com. 10pm. With DJ Joe Hickerson.
Swing and Salsa Dance Party Magnet, 4122 18th; www.queerballroom.com. 7pm, free. Get your gay on and swing it!
Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.
Toxic vs. Brownies 4 My Bitches Cat Club. 10pm-3am, \$5-10. Four DJs battle in two rooms.
Velvet Lounge 9pm, \$10. '70s, '80s, and '90s house and hip-hop.

SUNDAY 21

ROCK/BLUES/HIP-HOP

Beth Custer Ensemble, Ramon and Jessica, David James' GPS Café du Nord. 8pm, \$13.
Hepcat, Soul Captives Slim's. 8pm, \$23.



Mercury Rev

» **PREVIEW** "Snowflake in a Hot World," the opening track off Mercury Rev's new *Snowflake Midnight* (Yep Roc), seems to touch lightly on the perishable nature of the band's homegrown psych experiments. The New York combo has been around for more than two decades — often lumped with Flaming Lips due to their common musical explorations and the fact that de facto member Dave Fridmann is also the Lips' longtime producer — which is long enough to fall into routine. But that's not the way to make a *Snowflake*, so the band took a few new approaches to crystallizing the glimmering, moody yet surprisingly urgent psych-pop recording.

Moving blues played a part: Mercury Rev had to relocate its studio twice and was forced to purge unused equipment in the process. The tools that remained explain the electronic textures infusing the album. The group also played tiny clubs in the Catskills and the Hudson Valley area, buried on bills as the Harmony Rockets, and they'd try out one simple idea on generally unsuspecting audiences: "It could be a very simple motif," explains keyboardist Jeff Mercel from Boston. "We'd just take it and embellish and spin it out for 45 minutes in a live, electronic, improvisational sort of way." Back at the studio, the musicians also developed *Snowflake Midnight's* sound via improvisation. "I don't think any of us wanted to sit by candlelight and try to write the perfect song and then impose it on everyone else," Mercel says. After a year, Mercury Rev had hundreds of hours of instrumental music. The pieces that "kept insisting you pay attention to them slowly rose to the top," says Mercel. The result, as "A Squirrel and I (Holding On...and Then Letting Go)" goes, was "something more beautiful but strange." (Kimberly Chun)

MERCURY REV With the Duke Spirit. Wed/17-Thurs/18, 8 p.m., \$25.

Independent, 628 Divisadero, SF. (415) 771-1422, www.theindependentsf.com

BAY AREA
Everyone Orchestra, Chris Haugen's SeaHorse Rodeo Ashkenaz. 8pm, \$15.

JAZZ/NEW MUSIC

Charlie Hunter Trio Yoshi's San Francisco. 2pm and 7pm, \$5-28.
Paul Scheffert Trio Noe Valley Ministry, 1021 Sanchez; www.noevalleyministry.org/jazzvespers. 5pm.
Savanna Jazz Trio and Michael Jones Savanna Jazz. 7:30pm, \$5.
Sony Holland Duo Café Divine, 1600 Stockton; (415) 986-3414. 7pm, free.

BAY AREA
Taj Mahal Trio Yoshi's. 2pm and 7pm, \$5-28.

FOLK/WORLD/COUNTRY

Orchestra Nostalgico, Tango #9 Amnesia. 8:30pm, \$8-10.

BAY AREA
Christmas Jug Band Mill Valley Masonic Hall, 19 Corte Madera, Mill Valley; (415) 389-5072. 8pm, \$22-32.
Golden Bough Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 3pm, \$20.
Mariachi Los Camperos de Nati Cano Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk; (510) 642-9988. \$24-38.

DANCE CLUBS

All Male Amateur Strip Show Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 10pm-1am.

Hosted by Jim (Ginger Snap) and DJ Lambchop.
Apes in Space Madrone. 8pm, free. Ring Trick spins space-age electro, indie, and psychedelic cuts.
Club Havana Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.
Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guest.
DJ Lethal Ethan Hemlock. 9pm, free.
Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.
Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, \$5. Funky house, hip-hop, and club classics.
French Kiss Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.
Fresh Ruby Skye. 6:30pm, \$20-25. With DJ Kimberly S.
Gemini Disco Party Beauty Bar. 7:30pm-2am. Studio 54-style party, without Mick Jagger doing coke in the basement.
Gloss Sundays Lookout. 3600 16th St; (415) 431-0306. 3pm, \$2. "Big Gay Frat House" with DJ Dr. Proctor and host Gus Bean.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
Jack Lookout, 3600 16th; 431-0306. 3pm, \$2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party dedicated to raising funds for

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Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.

On the Corner Lookin Easy Stud. 6pm. Junk-shakin' funk, easy, cruisy, and sleazy — just how you like it.

Password Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, \$20. Hip-hop and sports: two great tastes that taste great together.

The People Factory 525, 525 Harrison; 339-8686. 10pm-6am, \$20. Rotating DJs spin trance and house.

Propaganda Laszlo. 9pm. Intimate disco and electropop.

Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

Salsa Sundays El Rio. 3pm. Live salsa, plus free BBQ and dance lessons.

Sundance Saloon Space 550. 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends.

Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

Super 8: Hub Hanukkah Party 111 Minna. 6pm, \$8. With the Sway Machinery.

Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

Tea Dance Stud. 5-10pm, \$5. With DJ Jimmy Strano.

MONDAY 22

ROCK/BLUES/HIP-HOP

"Jim Campilongo Christmas Show" Make-Out Room. 8pm, \$15.

JAZZ/NEW MUSIC

"African Roots of Jazz Youth Drummers" Yoshi's. 8pm and 10pm, \$10.

FOLK/WORLD/COUNTRY

Barefoot Nellies Amnesia. 8:30pm, free.

Cava, **Manicato** Elbo Room. 9pm, \$8.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more—all on 45!

Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaetón, dancehall, and more with DJ Joe Quixx.

Club 99 Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.

Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, \$10.

Merengue, bachata, salsa, and cumbia lessons.

Death Guild Glas Kat. 9:30pm-2:30am, \$3-5.

Children of the Twilight Guild present this dark dance club.

Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

94117 Madrone Lounge. 4pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.

Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

SF MunDaze Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.

Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

Smokestack Laszlo. 9pm. R&B, soul, and rock 'n' roll.

Splitf Sessions Tunnel Top. 10pm, free. DJs

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\$2 PABST ALL NIGHT

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ROYAL CROWN REVUE
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12/20 9PM \$8

MYSTIC KNIGHTS OF THE COBRA
CHRISTMAS BASH!
NAKED LADY WRESTLERS, POCOS PERROS LOCOS

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BLAG DAHLIA (solo acoustic), THE B-STARS

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EVERY MONDAY NIGHT! DOOR 9PM \$5
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MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 23

ROCK/BLUES/HIP-HOP

Jubala, **DownDownDown** Bottom of the Hill. 9pm, \$10.

Lil Wayne, Keyshia Cole, T-Pain, Gym Class Heroes, Keri Hilson Oracle Arena, 7000 Coliseum Wy, Oakl; www.livenation.com. 7:30pm, \$45.75-89.75.

JAZZ/NEW MUSIC

Russ Lorenson Rrazz Room, Hotel Nikko, 222 Mason; www.ticketweb.com. 7pm, \$30.

Ricardo Scales Top of the Mark. 6:30pm, \$5.

Vince Lateano Trio Savanna Jazz. 8pm, \$5.

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DOORS 8PM / SHOW 9PM • \$20.00
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CRYSTAL ANTLERS
THE TALLEST MAN ON EARTH
SATURDAY, DECEMBER 27
DOORS 8PM / SHOW 9PM • \$26.50
BLACKALICIOUS
THE MIGHTY UNDERDOGS
RAASHAN AHMED

ON SALE NOW! **TUE, DECEMBER 30**
WED, DECEMBER 31
TUE DOORS 7PM / SHOW 8PM • \$35.00
WED DOORS 8PM / SHOW 9PM • \$55.00
BUTTHOLE SURFERS
NEGATIVLAND (WED ONLY)

FRIDAY, JANUARY 2
DOORS 7PM / SHOW 8PM • \$20.00
REEL BIG FISH
STREETLIGHT MANIFESTO
ONE PIN SHORT

FRIDAY, JANUARY 9
DOORS 8PM / SHOW 9PM • \$22.50
HOT BUTTERED RUM
BLUE TURTLE SEDUCTION

SATURDAY, JANUARY 10
DOORS 8PM / SHOW 9PM • \$50.00
BILL'S BIRTHDAY BASH
FUNKY METERS
MARCIA BALL
BONNIE RAITT
WITH HUTCH HUTCHINSON

SUNDAY, JANUARY 18
MONDAY, JANUARY 19
TUESDAY, JANUARY 20
DOORS 7PM / SHOW 8PM • \$55.00
WILLIE NELSON
LUKAS NELSON AND THE
PROMISE OF THE REAL

WEDNESDAY, JANUARY 21
DOORS 7PM / SHOW 8PM • \$22.50
THE WALKMEN
BEACH HOUSE
JOHNNY & THE MOON

THURSDAY, JANUARY 22
DOORS 7PM / SHOW 8PM • \$32.50
FEMI KUTI
ASA

FRIDAY, JANUARY 23
DOORS 7PM / SHOW 8PM • \$17.50
REBELUTION
STATE RADIO

ON SALE NOW! **FRI, JANUARY 30**
SAT, JANUARY 31
DOORS 8PM / SHOW 9PM • \$35.00
DEVOTCHKA
CROOKED FINGERS

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EAGLES OF DEATH METAL

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Limit 8 tickets per person. All dates, acts and ticket prices are subject to change without notice. Tickets subject to applicable service fees.

BAY AREA

Hitomi Oba Yoshi's. 8pm and 10pm, \$10.

FOLK/WORLD/COUNTRY

Seth Augustus Revolution Café, 3248 22nd St; (415) 642-0474. 8pm.

DANCE CLUBS

Change the Beat Madrone. 9pm, free. Thug jazz and funk rock from around the world with DJs Centipede and Citizen Ten.

Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.

Colombia Elbo Room. 9pm, \$5. Latin and cumbia with DJs Vinnie Esparza, Beto, and Guillermo.

Da Showcase Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.

DJ Vanilla Gorilla Hemlock. 9pm, free.

Drunken Monkey Annie's Social Club. 9pm-2am,

free. Rock 'n' roll for inebriated primates like you.

The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.

Hold Yr Horses Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am.

Electro, no wave, '80s, '90s, hip-hop, disco, punk, synth pop, and more with DJ Rchrd Oh?!

Hoodies-N-Heels Double Dutch. 10pm-2am.

Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.

Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.

Phuturo Underground SF. 10pm-2am, \$5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.

Suspect Icon Ultra Lounge. 10pm-2am. Roberta spins hip-hop mashups.

Taboo Pink. 10pm-2am, \$5. With David Harness and guests. **SFBG**

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Happy Hour Tues-Sat 4p-7p
Dinner Tues-Sat 5:30p-10p

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“Dream On!”

► **PREVIEW** ’Tis the season for Bay Area art to slow to a near standstill. Many galleries are closed through 2008. Those still open tend to favor group shows that double as holiday sales — a tough proposition this year. Mission 17 is bucking the trend with “Dream On!,” a juried exhibition put together by director-curator Clark Buckner and three others. The show’s dream theme is a mighty wide one. It allows for photographic work by Jessica Rosen (showcased in the *Guardian*’s annual August photo issue) and Jason Hanasik, whose verdant *Steven in a bed of flowers* displays a light touch while grazing up against potentially unsubtle topics such as homo-eroticism, militarism, and Andrew Wyeth–like Americana combinations of human and landscape portraiture. (Hanasik is fond of depicting figures in repose.) Mission 17 sneaks some playful and thoughtful art into the city — Ryan Alexiev’s summer solo effort, “The Land of a Million Cereals,” was one of 2008’s most enjoyable shows. This group collection, 20 artists strong, holds promise. **(Johnny Ray Huston)**

DREAM ON! Through Jan. 31, 2009. Wed.–Sat., 1–6 p.m., or by appointment. Mission 17, 2111 Mission, SF. (415) 861-3144,

www.mission17.org.

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Cartoon Art Museum 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **“The Totoro Forest Project.”** Art inspired by *My Neighbor Totoro*. Through Feb 8, 2009. **“Small Press Spotlight: Ryan Claytor.”** Solo showcase. Through March 8, 2009. **“Colan: Visions of a Man Without Fear.”** A career-spanning retrospective. Through March 15, 2009. **Contemporary Jewish Museum** 736 Mission; www.thecjm.org. Mon–Tues, Fri–Sun, 11am–5:30pm; Thurs, 1–8pm. \$10, \$8 seniors and students, free for 12 and under and members. **“In the Beginning: Artists Respond to Genesis.”** Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 6, 2009. **“John Zorn Presents the Aleph-Bet Sound Project.”** Sound pieces by Laurie Anderson, Chris Brown, Erik Friedlander, Lou Reed, and Terry Riley, each based on a letter of the Hebrew alphabet. Through Feb 1, 2009. **“Warhol’s Jews: Ten Portraits Reconsidered.”** Another look at Warhol’s 1980 series. Through Feb 3, 2009. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors,

\$6 for ages 13 to 17 and college students with ID (free first Tues). **“Martin Puryear Prints.”** Experimental prints by Martin Puryear. Through Jan 11, 2009. **“In the Name of God: War, Religion, and the Reliquaries of Al Farrow.”** Solo show. Through Feb 15, 2009. **“Yves Saint Laurent.”** Mammoth retrospective. Through April 5, 2009. **“The Fauna and Flora of the Pacific.”** Mural by Miguel Covarrubias. Ongoing. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). **“246 and Counting: Recent Architecture + Design Acquisitions.”** Items acquired since curator Henry Urbach joined the staff in Sept 2006. Through Jan 4, 2009. **“Brought to Light: Photography and the Invisible, 1840-1900.”** Scientific photos from the 19th century. Through Jan 4, 2009. **“Double Down: Two Visions of Vegas.”** Video works by Olivo Barbieri and Stephen Dean. Through Jan 4, 2009. **“Martin Puryear.”** Solo retrospective. Through Jan 25, 2009. **“The Art of Participation: 1950 to Now.”** Thematic exhibition devoted to participatory art. Through Feb 8, 2009. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **“The Gatherers: Greening Our Urban Spheres.”** Group exhibition with public programs. Through Jan 11, 2009. **“transPOP: Korea Vietnam Remix.”** Show of 16 artists from Korea, Vietnam, and the US. Through March 22, 2009.

BAY AREA
Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed–Sat, 10am–5pm (first Fri, 10am–9pm); Sun, noon–5pm. \$8, \$5 seniors and students (free second Sun). **“L.A. Paint.”** Works by 11 Southern California artists. Through March 8, 2009. **“The Art and History of Early California.”** The story of California from the first inhabitants through the Gold Rush. Ongoing. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed–Sun, 11am–5pm. \$4–8 (free first Thurs). **“Mahjong: Contemporary Chinese Art from the Sigg Collection.”** Four decades of Chinese art. Through Jan 4, 2009. **“Bending the Word.”** Rinterpretations of shared narratives by Martha Colburn, Patricia Esquivias, Olivia Plender, and Tris Vonna-Michell. Through Feb 8, 2009.

GALLERIES

OPENING

► **Babylon Falling** 1017 Bush; 345-1017. Call for hours. “Shawn Mortensen,” solo photography show (reception Thurs/18, 6–9pm). Through Jan 14, 2009. **Braunstein/Quay Gallery** 430 Clementina; 278-9850. Call for hours. “Small Works,” a holiday group show (reception Sat/20, 3–5pm). Through Jan 17, 2009. **Eros** 2051 Market; 255-4921. Call for hours. “Artworkers,” group show by sex club employees (reception Fri/19, 6–9pm). Through Feb 15, 2009. **Jancar Jones Gallery** 965 Mission, Suite 120; 281-3770. Thurs–Sat, noon–6pm. “Virginia Holt,” solo show of paintings (recep-

tion Fri/19, 6–9pm). Through Jan 12, 2009. **Market Street Kiosks** Market between Van Ness and Embarcadero; www.sfgov.org/sfac/pubart. “Love’s Unsung Hero/The Mighty Defender,” a poster series from Golden City Comics. Mon/22 through March 19, 2009. **Somarts Cultural Center** 934 Brannan; 902-9863. Tues–Fri, noon–7pm; Sat, 1–5pm. “Art for All Seasons,” McKinley Art Solutions group show (reception Sat/20, 1–4pm). Through Dec 27.

ONGOING

a.Muse 614 614 Alabama; 279-6281. Call for hours. “The Organic Manifesto,” photos by Luis Delgado. Through Jan 10, 2009. **ArtZone 461 Gallery**, 461 Valencia; 441-8680. Call for hours. “Heads and Tales,” works by Agelio Batle. Through Jan 18, 2009. **Caldwell Snyder Gallery** 341 Sutter; 296-7896. Mon–Sat, 10am–6pm; Sun, 11am–6pm. “Regina Saura,” recent paintings. Through Dec 31. **Catharine Clark Gallery** 150 Minna; 399-1439. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5:30pm. “Bomb Landscape,” art by Josephine Taylor. Through Jan 3, 2009. **Creativity Explored** 3245 16th St; 863-2108. Mon–Fri, 10am–3pm; Sat, 1–6pm. “Annual Holiday Art Sale,” group show. Through Dec 30. **Electric Works** 130 Eighth St; 626-5496. Mon–Fri, 10am–6pm; Sat, 10:30am–5:30pm. “Electric Works: New Releases and Then Some,” group show. Through Jan 3, 2009. **Elins Eagles-Smith Gallery** 49 Geary, suite 520; 981-1080. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. **Encantada Gallery** 908 Valencia; 642-3939. Mon–Sun, noon–6pm, “Maya Gonzalez,” solo show. Through Jan 24, 2009. **Femina Potens** 2199 Market; 217-9340, www.feminapotens.com. Thurs–Sun, noon–6pm. “Oh, oh, oh, Christ!,” group show of religious iconography. Through Jan 4, 2009. **Galería de la Raza** 2857 24th St; 826-8009. Tues, 1–7pm; Wed–Sat, noon–6pm. “ECDISIS,” sculptural works by Ana Teresa Fernandez. Through Jan 10, 2009.

► **Gallery Paule Anglim** 14 Geary; 433-2710. Tues–Fri, 10am–5:30pm; Sat, 10am–5pm. “A Tribute to Bruce Conner & Terry Fox,” tribute show. Through Jan 3, 2009. **Gallery 50/24** 248 Fillmore; 861-1960. Call for hours. “Ghosts of the Barbary Coast,” art by Jeremy Fish. Through Dec 30. **Gregory Lind Gallery** 49 Geary; 296-9661. Call for hours. “All It Is,” new paintings by Jake Longstreth. Through Jan 31, 2009. **Hallway Bathroom Gallery** 391A South Van Ness; mingtunga@yahoo.com. By appointment. “Pattern Pattern Pattern and Other Happenings,” group show. Through Jan 10. **Hespe** 251 Post, suite 420; 776-5918. Tues–Sat, 10:30am–5:30pm. “Paper Beings,” group show curated by Marissa Gianno. Through Jan 31, 2009.

Hosfelt Gallery 430 Clementina; 495-5454. Tues–Sat, 11am–5:30pm. “Reflections on Painting,” work by John Andrews; “Titration,” work by Emil Lukas. Through Jan 31, 2009. **Italian Cultural Institute of San Francisco Gallery** 425 Washington; 788-6839. Mon–Fri, 9am–5pm. “Doppio Sogno dell’Arte,” group show of prints and works on paper. Through Jan 9, 2009. **Linn Gallery** 292 Townsend; 977-1300. Wed–Sat, 11am–5:30pm; Sun, 9am–3pm. “Illiterate,” textual group show curated by Mark Carter. Through Jan 3, 2009. **Market Street Kiosks** Market between Van Ness and Embarcadero; www.sfgov.org/sfac/pubart. “Flor de Manila y San Francisco,” works by Jenifer K. Wofford. Through Fri/19. **Marx and Zavattero** 77 Geary, second floor; 627-9111. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “The Impact Curve,” art by William Swanson. Through Dec 24. **Michael Rosenthal Contemporary Art** 365 Valenica; 552-1010. “Rooted in America,” work by Renee Billingslea. Through Jan 3, 2009. **Mission 17** 2111 Mission, suite 401; 861-3144. Wed–Sat, 1–6pm. “Dream On!,” fifth annual juried exhibition. Through Jan 31, 2009. **Needles and Pens** 3253 16th St; 255-1534, www.needles-pens.com. Daily, noon–7pm. “Stolen Land,” solo show by Other aka Troy Lovegates. Through Dec 31. **New Langton Arts** 1246 Folsom; 626-5416. Tues–Sat, noon–6pm. “Interrupted Passage: Tomorrow is for Those Who Can Hear it Coming,” work by Julio Cesar Morales. Through Sat/20. **Queen’s Nails Projects** 3191 Mission; 648-4564. Sat, noon–5pm; and by appt. “Mary Kelly // Kelly Barrie,” two-person video show.

Through Dec 31. **Rare Device** 1845 Market; 863-3969. Tues–Wed, Fri–Sat, noon–7pm; Thurs, noon–9pm; Sun, noon–6pm. “Small Details,” new work by Trish Grantham. Through Jan 27, 2009. **RayKo Photo Center** 428 Third St; 495-3773, www.raykophoto.com. Tues–Thurs, noon–10pm; Fri–Sun, noon–8pm. “Panopticon,” photos by Jessica Kaufman; “Where Nepenthe Flows,” photos by Michael Starkman. Through Jan 10, 2009. **Rena Bransten Gallery** 77 Geary; 982-3292. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Duo Mysto,” art by Don Ed Hardy and Ron Nagle. Through Jan 10, 2009. **Shooting Gallery** 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues–Sun, noon–7pm. “Architeuthis,” works by Skot Olsen. Through Jan 10, 2009. **Silverman Gallery** 804 Sutter; 255-9508. Tues–Sat, 11am–6pm. “This is a Myth,” work by Ben Shaffer. Through Jan 17, 2009. **Soap Gallery** 3180 Mission; 920-9199. Mon–Thurs, 11am–2pm. “The Hoop Show,” group show of hoop art. Through Jan 8, 2009. **Southern Exposure** 417 14th St; 863-2141. Thurs–Sat, noon–6pm. “Desde Abajo Subimos: From the Bottom We Rise,” Youth Advisory Board show. Through Sat/20. **Stephen Wirtz Gallery** 49 Geary; 433-6879. Tues–Fri, 9:30am–5:30pm; Sat, 10:30am–5:30pm. “A Road Divided,” photography by Todd Hido. Through Sat/20. **Triple Base** 3041 24th St; 643-3943. Thurs–Sun, noon–5pm; and by appt. “Dream With Everything That Fades Away,” work by four artists. Through Sat/20.

BAY AREA

Alta Galleria 2890 College, Suite 4, Berk; (510) 414-4485. Mon–Fri, 10am–5pm. “Letters From Noto: Living in Japan, 1955-1964,” photos by David Beckman. Through Jan 22, 2009. **Aperture f/64 Gallery** 635 San Anselmo, San Anselmo; 482-0480. Call for hours. “Roman Loranc,” new work by photographer. Through Jan 31. **Caldwell Gallery** 400 County Center, Redwood City; (650) 591-2101. Mon–Fri, 9am–5pm. “Familiar Places Revealed,” digital photo murals by Barbara Kossy. Through Dec 31. **Chandra Cerrito Contemporary** 25 Grand, Oakl; 577-7537. Fri, 4–7pm; Sat, noon–3pm. “Open Space,” work by Zachary Royer Scholz. Through Jan 31, 2009. **Craft and Cultural Arts Gallery** 1515 Clay, Oakl; (510) 622-8190. Mon–Fri, 10am–5pm. “Crazy After All These Years: NIAD Faculty,” group show. Through Dec 26. **di Rosa Preserve** 5200 Carneros, 121 Napa; (707) 226-5991. Tues–Fri, 9:30am–3pm. “After the Age of Reason,” new work by Maria Porges. Through Jan 3, 2009. **Ebmud Gallery** 375 11th St (second floor), Oakl; (510) 287-0138. “Above and Below the Surface: An Atlas,” work by Lorrie Fink. Through Jan 2, 2009. **1870 Art Center** 1870 Ralson; Belmon; (650) 595-9679. Thurs–Sun, 1–5pm. “New Orleans Project,” photos by Jennifer Lemper. Through Jan 24, 2009. **Expressions Gallery** 2035 Ashby, Berk; (510) 644-4930. Wed–Sat, noon–5pm; and by appt. “Simply Divine,” religious art. Through Feb 5, 2009. **435 Water** 435 Water, window display, Oakl. “Jack London Group Show,” window exhibition by Oakland Art Association. Through Feb 18, 2009. **Gaia Arts Center** 2120 Allston, Berk; (510) 653-3433. Tues, Thurs–Fri, 10am–4pm. “Manifest Dreams,” contemporary Aboriginal Art. Through Jan 6, 2009. **Gallery Route One** 11101 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed–Sun, 11am–5pm. “Deuces Wild!,” 25th anniversary show with 25 artists. Through Jan 11, 2009. **Kala Art Institute** 1060 Heinz, Berk; (510) 549-2977. Tues–Fri, noon–5:30pm; Sat, noon–4:30pm. “Kala Artists’ Annual Exhibition,” group show. Through March 28, 2009. **LunchStop Café** Joseph B. Port MetroCenter, 101 8th St, Oakl; www.mtc.ca.gov. Mon–Fri, 9am–5pm. “Below the Surface,” art by Judith White marcellini. Through Jan 31, 2009. **Pro Arts** 550 Second St, Oakl; (510) 763-4361. Tues–Sat, noon–6pm; Sun, noon–5pm. “NIAD at 25,” retrospective show. Through Jan 15, 2009. **Rowan Morrison Gallery** 330 40th St, Oakl; www.rowanmorrison.com. Wed–Sat, 11am–6pm; and by appt. “The Cabinet II,” prints by Samantha Lautman, Anne M. Simson, and Patrick Roew. “RoMoLoCo Group Show,” holiday exhibition. Through Sat/20. **SFBG**



Scrap-Soup

► **PREVIEW** Choreographer-dancer Erika Tsimbrovsky and visual artist-performer Vadim Puyandaev may be new to the Bay Area, but they are old hands in the theater. Having more than a decade of what they describe as “audio-visual-kinetic” performance under their belts, mostly in Eastern Europe and Israel, they have also developed a fine nose for ferreting out good collaborators. For their new *Scrap-Soup*, they have enlisted some top Bay Area artists: musicians Sean Felt and Albert Mathias and, among others, dancers Suzanne Lappas, Kira Kirsch, and Andrew Ward.

The primary impetus that drives Tsimbrovsky and Puyandaev’s work is an interest in exploring — through improvisational structures — different media and their relationships to one another. *The Garden* (2007), their first work in this country, looked at how gestures — musical, visual, and kinetic — can reignite half-forgotten memories. For *Scrap* they went through records of how information has been visually transmitted historically, via medieval manuscripts, hieroglyphs, and Japanese scrolls, and in contemporary mass communication, by way of billboards and computer screens. They want to know whether the preservation of content has been changed by today’s technology, and if so, how? Those are big theoretical questions, but the artists involved — all of them experienced improvisers — are hands-on, dig-into-the-material kinds of collaborators. *Scrap*’s format will take the shape of a constantly shifting installation for which Tsimbrovsky and Puyandaev set the parameters, but within which the performers are on their own to hopefully bounce off one another. **(Rita Felciano)**

SCRAP-SOUP Fri/19–Sat/20, 8 p.m., \$15–\$20. Project Theater Artaud,

450 Florida, SF. (415) 863-9834, www.artaud.org/theater

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

The Santaland Diaries Off Market Theater, 965 Mission; 1-866-811-4111, www.theatermania.com. \$25. Opens Thurs/18. Mon-Sat, 8 and 10pm; Sun, 4 and 7pm. Through Dec 28. Beck-n-Call and C.A.F.E. present David Sedaris’ humorous yarn about his travails as a Macy’s elf.

ONGOING

The American Dream Various Bay Area living rooms; call for location; 776-1747, www.boxcar-theatre.org. \$25. Fri/19–Sat/20, 7pm. Edward Albee’s dark comedy is staged in local homes.

As Bees in Honey Drown New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. Wed-Sat, 8pm; Sun, 2pm. Through Sun/21. A successful gay twentysomething novelist catches the attention of a mysterious celebrity stalker.

Babes in Hollywood: The Music of Garland and Rooney Hillbarn Theatre, 1285 E Hillsdale, Foster City; (650) 349-6411, www.hillbarntheatre.org. Thurs-Sat, 8pm; Sun, 2pm. Through Dec 31. This West Coast premiere pays tribute to the careers of the performers.

Beach Blanket Babylon Club Fugazi, 678 Beach

Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm; Wed/17, 5 pm; Dec 24, 2 and 5pm; Dec 31, 7 and 10:15pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

Black Nativity PG&E Auditorium, 77 Beale; 474-8800, www.lhtsf.org. \$18-36. Thurs-Sat, 8pm; Sun, 4pm. Through Dec 28. Lorraine Hansberry Theatre offers its yuletide gospel production with a new script, songs, and staging, directed by Stanley E. Williams.

A Christmas Carol American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$18-102. Wed/17, Sat/20, Tues/23, and Dec 26-27, 2pm; Thurs/18–Sat/20, Mon/22–Tues/23 and Dec 26, 7pm; Sun/21, 1 and 5:30pm; Dec 24, noon and 4:30pm. Through Dec 27. Carey Perloff and Paul Walsh adapt the Charles Dickens classic.

Cinderella Zeum, Fourth and Harrison streets; 762-2071, ext 1, www.brownpapertickets.com. \$10-25. Sat, 3 and 8pm; Sun 3pm. Through Dec 28. The African American Shakespeare Company reinterpret the classic story, adding an evil step-family and a hip, zany Fairy Godmother.

George Dandin Victoria Theatre, 2961 16th St.; 863-7576, www.victoriatheatre.org. \$15-25. Thurs-Sat, 8pm. Through Sat/20. A rich country farmer marries into an aristocratic family in Moliere’s satire.

The Eight: Reindeer Monologues Exit Stage Left, 156 Eddy; www.brownpapertickets.com/event/47555. \$28. Thurs-Sat, 8pm. Through Sat/20. Scandal breaks out on the North Pole when Santa is accused of sexual misconduct.

Dame Edna Everage Post Street Theatre, 450 Post, second flr; 771-6900, www.ticketmaster.com. \$55-78. Tues-Fri, 8pm; Sat, 3 and 8pm; Sun, 5pm. Through Jan 4. Consistency contains room

for surprise and the gentle tweaking of a winning formula, or at least that’s normally been the case with the she-fest known as Dame Edna Everage, alter ego — emphasis on the last part — of world-renowned Australian actor Barry Humphries. Capitalizing archly on the perennial “final tour” threat of rock star dinosaurs and mega sores of all kinds, Humphries’ always extremely arch character returns with a reprise of the showbiz send-up that’s held both of them in good stead for decades and change: a brilliantly meandering and megalomaniac monologue spiked with a song or two (accompanied by longtime musical director Andrew Ross on the ivories) and a devilish assault on the wonderstruck audience, several of whom invariably wind up on the stage and at least one of whom will be coaxed into placing a call home from there. This episode comes with two acts introduced by short films, competing biopics contributed by Dame Edna’s people on the one hand and her hostile juvenile delinquent daughter, Valmai (Erin-Kate Whitcomb), on the other. But these additions aside, the show is familiar and, sad to say, a little stale — not that anyone could hope this last tour is anything but the first in a ceaseless stream of carefully marketed farewells. (Avila)

Evie’s Waltz Magic Theatre, Building D, Fort Mason Center; 441-8822, www.magictheatre.org. \$15-45. Wed-Sat, 8pm; Sun, 2:30 and 7pm. Through Sun/21. Gloria (Julia Brothers) and Clay (Darren Bridgett) have troubled teens on their hands. One is their son, Danny, the classic sensitive boy turned psycho, picked on at school, stuffed in lockers, saddled with a burdensome nickname (“The Duck,” if you please), harried by imperfect and preoccupied parents, suspended for gun possession, and now taken to the hills above the family’s patio with Strauss on the iPod and a high-powered rifle trained on mom and dad. The latter discover their own duck-like position when Danny’s girlfriend (the mastermind behind Danny’s wayward years) arrives grill-side in place of her alcoholic mother — scheduled for vegan barbecue and parental tete-à-tete-à-tete with Gloria and Clay — and announces the situation. Preposterously, lunch goes forward, with Evie spouting banalities (flagged by playwright Carter W. Lewis as both precocious and woefully representative: hence Evie’s quip that denial isn’t just a river in Mexico) and the parents proceed with a snarky discussion of childrearing and modern marriage amid bouts of blame and utterly tangential bickering. Meanwhile, offstage-Danny makes his ever-slight presence felt by the occasional felling of patio décor. In her directorial debut as Magic Theater’s new artistic director, Loretta Greco assembles a first-rate cast whose delivery of Lewis’s false-ringing, often ridiculous lines is, under the circumstances, heroic, but there’s no question who the real hostages are. (Avila)

► **The Great Puppet Bollywood Extravaganza** SF Playhouse, Stage 2, 533 Sutter; 869-5384, www.un-scripted.com. \$10-20. Thurs-Fri, 8pm; Sat, 3 and 8pm. Through Sat/20. Unfortunately, it’s not a good time to visit Bollywood right now, but you can still enjoy its saffron-tinted influence at the Un-Scripted Theater Company’s *Great Puppet Bollywood Extravaganza*. Combining the whimsy of *The Muppet Show* with the unpredictable charm of improvisational theatre, Un-Scripted’s intrepid cast valiantly create a cast of thousands — well, dozens — with a handful of expressive puppets, adding appropriately low-budget cinematic effects (floating scarves, dramatic spotlights) and a few important Bollywood strictures, particularly the one against kissing (the love interests chastely press their cheeks together instead). If the GPBE has a potentially fatal flaw as far as Bollywood purists might be concerned, it is that none of the actors appear to be at all trained in singing — which, come to think of it, is fairly true to the cinematic format in that the lead actors in Bollywood rarely sing their own songs. Unlike the Mumbai movie industrialists though, Un-Scripted has hired no playback, or backup vocalists. Keyboard player David Norfleet, however, does do a sterling job of leading them through the simple melodies, and his improvised accompaniment is top-notch. Fans of improv, monster fur, the color magenta, disco dance moves, and general silly mayhem will dig this show. (Gluckstern)

Abraham Lincoln’s Big Gay Dance Party SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. \$30-40. Wed-Sat, 8pm; Sat, 3pm; Tues, 7pm. Through Jan 17, 2009. Aaron Loeb deconstructs the American icon in this farcical world premiere.

Long Story Short TheatreWorks at Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 903-6000. \$26-64. Tues-Wed, 7:30pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through Dec 28. Brendan Milburn and Valerie Vigoda’s new musical unveils the roller-coaster romance of a Jewish-

CONTINUES ON PAGE 44 ►

Opening This Week!!

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THEATER

CONT>>

Asian American couple.
Love, Humiliation and Karaoke Stagewerx Theater, 533 Sutter; www.enzolombard.com. \$20. Thurs/18, 8pm. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.
Magic Holiday The Marsh, 1062 Valencia; www.themarsh.org. \$7.50-10. Sat-Sun and Mon/22 and Dec 29, 1pm. Through Dec 29. David Hirata and Friends present illusions and routines for audiences of all ages.

No Parole The Marsh, 1062 Valencia; 1-800-838-3006, www.brownpapertickets.com. \$15-35. Thurs-Sat, 8pm; Sun, 7pm. Through Jan 25. No parole from family: that's the import of writer-performer Carlo D'Amore's title. Little that may prepare you for the multiple layers of meaning, unexpected twists, and constant identity slipping that comprise this sly, energetic narrative about a gay Peruvian-born son's turbulent relationship with his ailing mother. Having suffered a stroke, D'Amore's estranged mother has just moved into his Lower East Side apartment with him. Most of the intriguingly elliptical, episodic story consists of a series of flashbacks to D'Amore's exceptional childhood and the unconventional career of his romantic, self-destructive con artist of a mother, whom he incarnates with a loving conviction that makes her very much the central character in this multi-character play. It's anyone's guess just how semi this "semi-auto-biographical" story is, but its theatrical chronicle, deftly conjured by the skillful and charismatic D'Amore before the bars of an invitingly open cell, comes over in great cinematic images like a black-box blend of Scorsese and Almodóvar. (Avila)
Peter Pan Young Performers Theatre, Fort Mason Center, building C, room 300; 346-5550, www.ypt.org. \$7-10. Sat-Sun and Mon/22, 1 and 3:30pm. Through Mon/22. Young Performer's Theatre takes a trip to Neverland.

The Phantom of the Opera Orpheum Theatre, 1182 Market; 512-7770, www.shnfsf.com. \$33-98. Tues-Sat, 8pm; Wed, Sat-Sun, and Dec 26, 2pm. (No performances Dec 25; Dec 31 performance at 7:30pm.) Through Jan 4. Harold Prince directs Andrew Lloyd Webber's musical.
Point Break Live! Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

The Rhino Christmas Panto Theatre Rhinoceros, 2926 16th St; 861-5079, www.therhino.org. \$15-40. Wed-Sat, 8pm; Sun/21, 3pm. Through Sun/21. A disgruntled young man is shown the meaning of Christmas by a fairy.

Shopping! the Musical Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

Star Wars: Live on Stage The Dark Room Theater, 2263 Mission; www.darkroomsf.com. \$20. Fri-Sat, 8pm. Through Dec 27. Everyone's favorite sci-fi blockbuster is writ small.

What Mama Said about "Down There" Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

Wrapping Paper Caper The Marsh, 1062 Valencia; www.themarsh.org. \$10-50. Sat-Sun and Mon/22 and Dec 29, 3:30pm. Through Dec 29. Lunatique Fantastique present a mysterious holiday tale with live 3D animation.

Mr. YooWho's Holiday NOHspace, 2840 Mariposa; 621-7978, www.theatreofyugen.org. \$10-15. Fri-Sat, 7pm; Sun, 2pm. Through Dec 28. Moshe Cohen is no stranger to traveling. As founder and ambassador with the US branch of Clowns Without Borders, he's performed from Brazil to Baton Rouge as Mr. YooWho, a nebbishy clown in an ill-fitting suit who speaks not with words but actions — and the occasional text-less mumble. In *Mr. YooWho's Holiday* he embarks on a trip around the world with his reluctant suitcase, dropping in on Latin America, Japan, Antarctica, and Spain, all without leaving the intimate NOHspace. Like many clowns, Mr. YooWho simultaneously manages to elicit our sympathy and our schadenfreude with his bumbling antics and baggy clothes, but he does let his own physicality shine in moments such as when he juggles a row of seven Holstein-spotted blocks, or saves a crystal glass from smashing onto the stage after a long freefall. A practicing zen Buddhist, Cohen

also makes use of several performance techniques from the East — specifically Tibetan-style throat-singing, and Japanese kyogen. While there are no great surprises to be had in this solo clown's repertoire, his affable stage presence, goofy grimaces, and skillful sleight of hand add up to an enjoyable hour's worth of kid-friendly fare, blissfully free of all seasonal reference, though good holiday cheer pervades. (Gluckstern)
Zanna, Don't! New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through Jan 18, 2009. In Heartsville High same-sex couples are the norm, and the school's magical matchmaker is determined to make sure everyone in town is happily paired up.

BAY AREA

The Arabian Nights Berkeley Repertory Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$13.50-71. Tues and Thurs-Fri, 8pm; Wed, 7pm; Sat, 2 and 8pm; Sun, 2 and 7pm. (No performance Dec 25; no matinees Sat/20 and Jan 1; special 2pm performance and no evening performance Dec 24.) Through Jan 18, 2009. *The Arabian Nights* was first staged in the wake of the first Gulf War. It was the mainstream media's narrative treatment of that conflict, especially its cheerful echoing of militaristic euphemisms steeped in callous brutality, that reportedly sparked director Mary Zimmerman's idea to dip into the treasure trove of tales making up the legend of Scheherazade (Sofia Jean Gomez) and *One Thousand and One Nights*. Scheherazade, you'll remember, forestalls her wedding night execution at the hands of her new husband, a serial wife murderer with trust issues named King Shahryar (Ryan Artzberger), by unfurling, Penelope-like, one tantalizing yarn after another. Her gripping storytelling ability is the king's and our pleasure both, as Scheherazade is granted one extension after another. The immediate political urgency and topicality take a back seat — and no doubt for the better, theatrically speaking — to the dramatic and comic power of the stories themselves, augmented by a robust ensemble performance. (Avila)
The Christmas Revels Scottish Rite Theater, 1547 Lakeside, Oakl; (510) 452-8800, calrevels.org. \$15-50. Fri, 7:30pm; Sat-Sun, 1 and 5pm. Through Sun/21. The California Revels observe the longest night of the year, the winter solstice, with ancient folk rituals, songs, and dances from diverse cultures.

Macbeth Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$25 pay-what-you-can; NYE \$50. Thurs-Sat, 8pm; Sun, 5pm. (No performances Dec 25-28; special New Year's Eve performance with champagne.) Through Jan 11. Shotgun Players presents director Mark Jackson's lively, insouciant, stylishly au courant setting of Shakespeare's Scottish play, wherein a brash pair of young social climbers take fate into their own indelibly bloody hands. Naturally, "blood will have blood," and it certainly does stain those designer threads (courtesy of Valera Coble) strutting across Nina Ball's fashion-runway of a stage, backed by a shimmering tinsel curtain through which, among other rivals and arrivals, Burnham Wood eventually and dramatically appears. In the title role, an impressive Craig Marker begins as a deceptively pretty-boy Macbeth, building expertly to a dark, authoritative villain, while a sharply vital (if occasionally overwrought) Blythe Foster plays Lady M as an unexpectedly vulnerable vixen carried by appetite beyond her depth. The rest of the cast joins in fluidly rendering Shakespeare's lines in contemporary cadences, though the performances, generally solid, are not always persuasive. Productions of *Macbeth* are in fashion, not just high fashion, these days, and in literally bloodying the spotless garb of such elegantly modern-looking merchants of mass slaughter, Jackson underscores one good reason why. But by downplaying the supernatural dimension — reducing the three witches to one (a somewhat blank homeless woman played by Zehra Berkman) and ditching some related dialogue — he may undercut another aspect of the play's special resonance just now, when both man-made and natural systems beyond full control or understanding seem to conspire against us all like inexorable destiny. (Avila)

Nuncrackers: the Nonsense Christmas Musical Willows Cabaret at the Campbell Theatre, 636 Ward, Martinez; (925) 798-1300, www.willows-theatre.org. \$20-30. Wed-Thurs, 7:30pm; Fri-Sat, 8pm; Wed, 3:30pm; Sat, 2pm; Sun, 3pm. Through Sun/21. The Little Sisters of Hoboken grapple with Tchaikovsky in this play by Dan Goggin, who also directs.

DANCE

The Christmas Ballet Yerba Buena Center for the Arts, 701 Mission; (415) 495-2234, www.smuin-ballet.org. \$18-55. Wed/17-Sat/20, Tues/23, and Dec 26-27, 8 p.m.; Sat/20-Sun/21, Tues/23-Dec

STAGE

24, 26-28, 2 p.m.; Sun/21, 7 p.m. Going to Smuin Ballet's *The Christmas Ballet* feels like going to a big party. You're glad to see some guests while others make you want to head for the door. It's easy to see why this two-part concoction of 30 numbers, divided into *The Classical Christmas* and *The Cool Christmas*, has become a holiday staple. If the late Michael Smuin was anything, he was an entertainer. It's what he loved and it's what he was good at, even if some of us believe he could have been more. During its Dec. 4 performance at the Mountain View Center for the Performing Arts, the company, now under the direction of Celia Fushille, showed itself in good shape. The 14 disciplined but free-spirited dancers injected the requisite sentiment and sass into choreography by Smuin and new additions by Amy Seiwert, Viktor Kabaniev, and Val Caniparoli. At its most objectionable, the choreography dips deep into the sentimental and skims the surface of great classical music as if it were whipped cream. But Smuin also knew when to step back. You can't compete with "Veni Emanuel," or vocalists like Louis Armstrong and Bing Crosby. So he opted for simple strolling patterns, which became a theme weaving throughout the two hours. At its best *The Christmas Ballet* is unpretentious, musical, and witty. (Felciano)
Moving Studies The Garage, 975 Howard; 885-4006, www.975showard.com. \$10-20. Sat/20-Sun/21, 8:30pm. RAW presents Laura Bernasconi's blend of Western and Indian classical dance idioms.
Nutcracker War Memorial Opera House, 301 Van Ness; 865-2000, www.sfballet.org. Opens Thurs/11, 7pm. Tues-Wed, Fri-Sun, Thurs/18 and Mon/22, 2 and 7pm; Dec 24, 11am and 4pm. Through Dec 28. San Francisco Ballet's praised production includes choreography by Helgi Tomasson, scenic design by Michael Yeargan, and costume design by Martin Pakledinaz.
Solstice The Garage, 975 Howard; www.975showard.com. \$10. Sat/20-Sun/21, 6pm. Coastline Dance produces winter dances including *Tempest*, *Sagittarius*, and the world premiere of *Beyond*.

PERFORMANCE

All Star Magic and More SF Playhouse, stage two, 533 Sutter; 646-0776, www.comedyonthesquare.com. \$20. Sun, 7pm. Through Dec 2009. Magician Big Al Catraz hosts a show of close-up magic and comedy.
BATS Improv Theatre Bayfront Theater, Building B, Fort Mason Center; 474-6776, www.improv.org. \$12-20. Fri-Sat, 8pm. Through Sat/20. The group stages holiday improv shows.
Christmas Crap-Array Exit Theatre, 156 Eddy; 673-3847, www.theexit.org. \$20-40. Thurs/18-Sat/20, 8pm. Lesbian/Gay Chorus of San Francisco performs raunchy, funny songs and skits at this benefit.
Crisis Hopkins and Revolving Madness The Garage, 975 Howard; www.crisishopkins.com. \$10. Thurs/18-Fri/19, 8pm. The local comedy improv troupes close out the year.
Diamond Daggers Holiday Round-Up Fat City, 314 11th St; www.diamonddaggers.com. \$12-20. Sat/20, 10pm. The old west vaudeville show includes the Whorehouses, Fairy Butch's Hanukah Hoedown, Kitten on the Keys, Anna Conda, "cuntry fashion," and more.
Double Entendre Off Market Theater, studio 250, 965 Mission; www.doubleimprov.com. \$10. Thurs/18-Sat/20, 8pm. The improv theater group creates two stories each night with nothing but a title provided by the audience.

The Empire Builders Boxcar Playhouse, 505 Natoma; www.brownpapertickets.com/event/48304. \$10. Thurs-Sun, 7pm. Through Sun/21. Produced by collective theatre productions, Caitlin McGarty's absurdist work looks at fear as a family is chased by the Noise.

Fauxgirls! Kimo's Penthouse Lounge, 1351 Polk; 695-1239. Free. Sat/20, 10pm. The annual drag cabaret holiday show showcases Victoria Secret, Chanel, Pinky Bubbles, and others.

Fiesta Flamenca Bollywood Café, 3372 19th St; 970-0362. \$10. Every second Wed, 8pm. Cuadro Flamenco Aljibe is featured. Ongoing.

Hybrid Festival of New Works Intersection for the Arts, 446 Valencia; 626-2787, ext 109, www.theintersection.org. \$15-25. Thurs-Sat, 8pm. Through Sat/20. The two-week event highlights the vision of Marc Bamuthi Joseph and includes music, theater, and spoken word pieces by Lauren Whitehead, Denizen Kane, Mayda, Jose Vadi, Chinaka Hodge, and Jason Mateo.

I Am Snowmiser: Walken in a Winter Wonderland The Dark Room Theater, 2263 Mission; 401-7987, www.darkroomsf.com. \$15-20. Fri/19-Sat/20, 10pm. Christopher Walken as you've never seen him — in a Christmas cabaret.

Nat Keefe Concert Carnival Independent, 628

Divisadero; (415) 771-1422, www.theindependentsf.com. \$20-35. Sat/20, 9pm. Hosted by Hot Buttered Rum's Nat Keefe, the multimedia cabaret-style variety show showcases music by members of David Grisman Quartet and New Monsoon, among others; Whipped Cream and Nuts Burlesque; hula hoops; a trick dog show; and more.

The Organic Word Mission Pie Cafe, 2901 Mission; 282-4743. Every third Wed, 5pm. SF students and teachers present original writing. Wed/17: John O'Connell High School is featured at the first reading in this series. Ongoing.

A Red Christmas New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$20-32. Wed-Sat, 8pm. Through Sat/20. Russian opera diva Katya Smirnoff-Sky performs.

Mark Romy'n's Special Big Christmas Combo Exit Theatre, 156 Eddy; 673-3847, www.theexit.org. \$5 donation. Thurs/18, 8:30pm. The Whistleaires show includes magic, holiday songs, yo-yo tricks, and strange Christmas tales.

San Francisco Girls Chorus Davies Symphony Hall, 201 Van Ness; www.sfgirlschorus.org. \$20-55. Tues/23, 7:30pm. The annual holiday concert includes the world premiere of *Christmas Morn* and works by Pergolesi, Mendelssohn, Holst, and others.

Storytime Festival Palace of Fine Arts, 3301 Lyon; www.storytimefestival.com. Sat/20, 4pm family show, 8pm adult show. Vau De Vire Society offer interactive circus acts and dancers.

A Stranger Calls: A Trio of Original Radio Dramas Climate Theater, 285 Ninth St; www.crisishopkins.com. \$15-20. Fri/19-Sat/20, 8pm. Pacific Table Readers produces the work with live Foley sound effects and music by Dogs Playing Poker.

COMEDY

Annie's Social Club 917 Folsom; www.sfstandup.com. Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrman, free. Ongoing.
Brainwash 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free. Ongoing.
Clubhouse 414 Mason, fifth and seventh flrs; www.clubhousecomedy.com. Wed, 8pm: San Francisco Comedy College presents "Hump Day Comedy" with new talent, \$5. Thurs/18, 7pm: "Young Guns of Comedy" with Grant Lyon, \$10-15. Fri, 7pm: "Friday Night Live!" produced by the Comedy College. Fri, 9pm: "Scantly Clad Comedy" with Joe Nguyen, \$12. Sat, 7pm: "New Talent Show," \$5. Sat, 9pm: "Naked Comedy," \$12.

Cobb's Comedy Club 915 Columbus; 928-4320. Fri/19-Sat/20, 8 and 10:15pm: Ahmed Ahmed, \$25.50.

The Dark Room Theater 2263 Mission; 401-7987, www.darkroomsf.com. Third Sat 10pm: "Things We Made," with Patrick Bulger, Jesse Fernandez, and Paul Marino, \$10.

Hotel California 580 Geary; joegleckler.com. Fri-Sat, 8pm: Standup comedy, \$5. Ongoing.
Punch Line 444 Battery; 397-7573. Wed/17-Thurs/18, 8pm, and Fri/19-Sat/20, 8 and 10pm: Ron Shock with W. Kamau Bell and Rob F. Martinez, \$15-21. Sun/21, 8pm: SF Comedy Showcase, \$12. Mon/22, 8pm: Onion Comedy Series with Ali Wong, \$15. Tues/23, 8pm: Tony Camin with Drennon Davis and Grant Lyon, \$15.

SF Playhouse 533 Sutter; 646-0776, www.comedyonthesquare.com. Sun, 8:30pm: "All Star Comedy and More" hosted by Tony Sparks and Frisco Fred, \$20. Through Dec 2009.
Shelton Theater 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm: Big City improv troupe, \$15-20. Ongoing.

SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:
THURSDAY: Dalva 3121 16th St, SF; (415) 290-5048. Adam and Elz host the Poetry Mission open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd, Oakl; (510) 533-6629. Holla Back open mic, 8:30-10:30pm, donations accepted. **Café Royale** 800 Post; 505-0869, www.insidestorytime.com. Thurs/18, 6:30pm: InsideStorytime Humbuggery showcases Monica Nolan, Paul Festa, and others.
SATURDAY: Berkeley Art Center 1275 Walnut, Berk. (510) 644-6893. Rhythm and Muse open mic, 7pm, free. Sat/20: Soul of Sparrow and Jeremy Willer. **Red Vic Peace Center** 1665 Haight, SF; (415) 864-1978. Open Mic and Hot Tamales, 5pm, free. **SFBG**



“Lost Landscapes of San Francisco with Rick Prelinger”

PREVIEW Rick Prelinger began digging through vaults of film for the production of a documentary more than 20 years ago, and he's been hooked ever since. In “Lost Landscapes of San Francisco,” his array of found archival images will be showcased via an eclectic montage of film clips of now-defunct aspects of the city. Captured by amateurs, newsreel cameramen, and industrial filmmakers, these shots are the intimate and personal moments never intended for a larger audience. They reveal facets of landscape, labor, and life that have since vanished into history.

“Lost Landscapes of San Francisco” begins with footage taken by a passenger flying into the San Francisco airport in 1941. The footage then journeys through the city, showing Chinatown from the 1920s through the '40s, Fillmore Street cable cars, never-seen-before 1906 post-earthquake footage, and some quintessential sleaze from 1939 — decadent images from the World's Fair on Treasure Island, with nudists dancing and midgets prancing.

The films are largely silent, and Prelinger has decided to leave them this way, allowing for audience interaction with the pictures. Feel free to talk back to the images or converse with your neighbors, sharing stories from when you were there or whatever else the past inspires. (Michelle Broder Van Dyke)

LOST LANDSCAPES OF SAN FRANCISCO WITH RICK PRELINGER Fri/19, 7 p.m.,

\$10 (suggested donation). Cowell Theater Fort Mason Center, Pier 2, SF.

(415) 561-6582, www.longnow.org/projects/seminars/

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 17

“Surviving the Economic Meltdown One Neighborhood at a Time” CounterPULSE, 1310 Mission; www.counterpulse.org. 7pm, free. Don't panic just yet — the speakers at this workshop (including a working class historian; an urban homesteader; a rep from Food Not Bombs; and a College of Marin instructor) address how regular folk can weather the current economic crisis.

THURSDAY 18

“Come Home for the Holidays” Hilton San Francisco Grand Ballroom, 333 O'Farrell; 674-6117, www.glide.org. 6pm, \$250. Yep, the price tag is steep, but the cause (Mo's Kitchen and Glide Programs) is worthy. Plus, Dianne Feinstein speaks, and you get dinner and live entertainment.

Dan Aykroyd bottle signing Jug Shop, 1590 Pacific; www.danaykroydwines.com. 4-6pm, free. Blues Brother, Ghostbuster, and now California wine merchant, apparently: actor Aykroyd launches his Discovery Series Sonoma County Wines at this event.

“Latkes, Vodkas, and More” LGBT Community Center, Roof Terrace, 1800 Market; 369-2863. 6:30-10pm, \$18. Get down pre-Hanukkah with gift auctions, a live klezmer band, seasonal foods, cocktails, and queer cabaret with Amelia Mae Paradise.

FRIDAY 19

Barry Gifford Bird and Beckett Books and Records, 653 Chenery; 586-3733. 8:30pm, free. The prolific author — whose noir-tinged works frequently inspire David Lynch movies (1990's *Wild at Heart*, 1997's *Lost Highway*) — reads from his memoir, *Memories from a Sinking Ship*, with accompaniment by jazz pianist Michael Parsons.

SATURDAY 20

African American Art and Culture Complex Holiday Fair 762 Fulton; 922-2049, www.aaacc.org. 10am-1pm, free. Performances, arts and crafts, games and prizes, and an appearance by Santa himself highlight this Western Addition festival.

“**Unsilent Night**” Dolores Park, 18th St at Dolores; www.unsilentnight.com. 7pm, free. It's composer Phil Kline's annual holiday concert — bring a boombox to the event, and you'll get a CD or tape to play that contributes to the piece. A mile-long stroll through the Castro, Noe Valley, and the Mish makes avant-garde carolers out of participants.

SUNDAY 21

Bill Graham Menorah Day Union Square; www.labyrinth.com. 3pm, free. Isaiah and the Prophets and the Saul Kaye Jewish Blues help kick off the 34th lighting of San Francisco's giant public Menorah. The first candle is lit at 5pm, with the remaining candles lit in the evenings through Sunday, December 28. **SFBG**

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Spice is nice

By Paul Reidinger
 > paulr@sfbg.com

Whatever you think a tony Indian restaurant might look like, you're probably not picturing Amber India. On the other hand, if you're wondering what a tony Indian restaurant *smells* like, you probably already know: it smells like the regular kind, which is to say, it smells of curry. Amber India smells bewitchingly of curry while looking like, in its elegant stackedness, Postrio.

You step inside from street level — or lane level, since the restaurant lies along a pedestrian plaza, Yerba Buena Lane — and find yourself at the host's podium, on a small platform, while the restaurant opens out below you like an enchanted, hidden valley. Amber India doesn't quite have Postrio's *Gone with the Wind* staircase or exhibition kitchen, but it does have gorgeous flooring (large tiles of what looks like polished sandstone); impressive columns; a partly coffered ceiling; square leaves of gilded, pressed tin tethered to some of the light fixtures; and atmospheric golden lighting in general. Given the hardness of the flooring material and the scale of the restaurant (which can accommodate nearly 200 people), noise is notably under control.

Amber India opened in the city

just this past June, in a neighborhood that has seen drastic changes in recent years. (The restaurant's siblings, scattered across the Peninsula and South Bay, have been a presence in the Bay Area for nearly 15 years.) For one thing, there is now an actual neighborhood, with people living just steps away — mostly overhead, in the condominiums above the Four Seasons Hotel, and in the many other residential buildings that have sprung up in SoMa. The restaurant is also convenient to shoppers, museum-goers (the new Jewish Museum is just across the walkway, while the Yerba Buena Center and Museum of Modern Art are barely more than one block distant), and out-of-towners.

Why would they come to Amber India, apart from its convenience and style? One reason might be that the food emerging from the kitchen is gratifyingly spicy. We were particularly exhilarated by the dal Amber (\$12.95), a shallow dish of black lentils swimming in a thick, rust-colored sauce the menu described as consisting of "cream, tomatoes, and spices." "Spices," in the world of Indian restaurants, is a come-hither word that tells you practically nothing; it doesn't have to mean "spicy" — i.e. hot — but it does here. Dal is often soupy and can be indifferently prepared in other restaurants, but Amber India's

version had a velvet smoothness that left an erotic tingle on the lips.

If you want the standards, many of them are here. But the menu offers a wide array of imaginative cooking, including the use of unorthodox ingredients. Duck? How about duck tikka kebab (\$10.95), chunks of boneless breast meat marinated in spicy yogurt, pan-seared on skewers, and served with an eerily addictive dill-caper sauce the color and consistency of homemade mayonnaise? The meat was beautifully tender and didn't even need the sauce, but once the meat was gone, we kept dipping out spoons into it as if it were a separate dish.

Thanks to saganaki and *The Simpsons*, many of us are familiar with fried cheese, but grilled cheese — as in actual chunks of cheese, not packaged in a sandwich — is another matter. Amber offers it as paneer tikka lal mirch (\$15.95), elongated cubes of mild white cheese, marinated and grilled. If you've eaten grilled tofu, you'll have a good sense of the look and feel of this dish, although the cheese has more tang.

As a boy, I was unimpressed by the cans of spinach devoured by Popeye the Sailor Man: I liked Popeye, but spinach was repulsive, period, new paragraph. Then, in early adulthood, I discovered saag paneer, an exotic version of creamed

spinach punctuated with chunks of white cheese. Every Indian restaurant I've been to — except, now, Amber — offers an interpretation of this standard. Amber's spinach dish is called teen saag (\$14.95); it consists of spinach (plus some dill and mustard greens) wilted with cumin and garlic and, for counterpoint, mushroom caps and spears of baby corn instead of cheese chunks.

I would count that dish as vegan, despite a small suspicion that cream was involved. Indian cooking is expansively vegan- and vegetarian-friendly, but if you are a sometime or intermittent vegetarian, or a pescovegetarian — or even just some kind of poser — Amber doesn't disappoint. Our tongues were left pleasurably smoldering by the "thecha" shrimp salad (\$9.95), a clutch of small shrimp marinated with garlic and chilis, sautéed, and nested in mixed baby field greens. The masterstroke: a vinaigrette scented with lemon verbena, an herb that, like lemongrass, is lemony in a way distinct from plain lemons.

It's possible that people eat in Indian restaurants without having naan, but I have never seen such a display. Amber isn't the place to experiment with the naanless life, either; its flatbreads are wonderful exercises in blistered tenderness, and the signature Amber rounds (\$3.95)

come with a variety of toppings, including a fragrant and nippy blend of chili and thyme.

On the other hand ... \$3.95 for a disk of bread sprinkled with a few herbs isn't exactly the steal of the century. Amber's prices are, I would guess, about 50 percent higher than the Indian-restaurant average in the farther reaches of the city. So you pay a city-center premium that reflects convenience and the affluence of the surroundings. But you won't find better Indian food, and in that sense the premium, although steep as a percentage, is modest as a fact. **SFBG**

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Darkest day

By L.E. Leone

> le.chicken.farmer@gmail.com

CHEAP EATS For all I know you are reading this on the darkest day of the year. And for all you know I am sitting in a rocking chair in front of my wood-burning stove, not rocking so much as reeling, hands in hair, trying to get my head straight.

Wondering: Why do I water my cat? Most people water their plants. I neglect mine, water the cat instead, and the cat chews on the leaves and then pukes, or not, and everything works out somehow, except: possible liver damage.

Except everything *does* work out, and Weirido the Cat stays weird and alive and well, at 15. In people years I am less grandmotherly than her, but for the record we both like afghans and rocking chairs.

Wondering: Why do I watch opera? Why do I read the wrong novels? Why do I fall in love in winter when I could do so much more with spring or summer? Why is love, the word, never enough, like a hot water bottle under the covers, at your feet?

I sleep in my socks. I wear long underwear, flannel pajama bottoms, and a sweater, sometimes a sweatshirt and sweater. I wake up drenched in sweat, wonder why. Really *really* cold nights I'll wear a hoodie, or a hat, or pull my headband down over my ears.

First Weirido the Cat and then I will cease to become point-of-view characters, and the bed, the litter box, the faux brick wall behind our wood stove will miss us equally, our opposite-of-vacant stares and songs of complaint.

Because it's dark here in the woods, even in summer, I decorate my shack year-round with Xmas lights. It's one small room, x by x, with three overhead lights, two floor lamps, a row of track lighting, a utility lamp, and 9,999 strategically placed unblinking Xmas tree bulbs. Then the power goes out and I have to battle seasonal affection disorder with candles and flowers.

On the radio they said to put olive oil on your chapped lips. I'm a bad Italian. I prefer butter to olive oil, onions to garlic, and kisses to both. I'm skinny. At my age! I don't eat enough pasta and never go to church, unless it's to make fun of their idea of bread and wine.

I was standing at the stove pouring bacon grease from the skillet

into the jar, for the working of future miracles, and as I watched the stream turn to strings turn to drops of dripping drippings, I thought, *These are the clogged arteries of Christ. Put them in your refrigerator, in remembrance of Him. And also so they don't get rancid.*

Ceremoniously, although no one was watching, not even a cat, I dipped my middle finger, right hand, deep into the jar of still-warm bacon fat, and rubbed it all over my lips. Olive oil, my ass, I thought.

But that's another story. In this one, in the spirit of giving, declaring truce, peace, and eggs, I grant my Catholic peeps, Protestant hens, roosters, and religious people everywhere their saviors, virgins, prophets, crowing, and high holy holidays. In fact, I'm so out of gas right now that I even give you eternal life. It's yours. If that's what you believe, you got it. I won't argue.

For me, I don't see the point. It's not life to which I am insanely attached, it's my point of view. This very particular chicken farmerly capacity for watching, wondering, waxing poetic, and waking up alone and deeply disturbed. Like that hot water bottle twisted in the covers somewhere near your feet, it's little comfort to me, on the longest night of the year, your concept of heaven, or energy, or yet another go-round. Even if ... if I ain't there to call it, in my exact eyes and language, then what the fuck?


Thinking these deep, ecclesiastic thoughts, I put my jar of bacon fat in the fridge, washed and dried the frying pan, did the rest of the dishes, then stood in front of the bathroom mirror and ran my fingers through my hair. Looking good enough, I thought, I went out into the world in search of vegetarians to kiss.

My new favorite restaurant is Los Comales in Oakland's Diamond District. A regular meat burrito (carnitas, in my opinion) is under \$5, but you have to sweet-talk them into chips, or pay 50 cents. Or, if you're really really poor, you can get a bean and cheese burrito for \$2.40, and kiss me by way of meat. **SFBG**

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film

Bruuuuuuuuuuuuuuuce: an inflated version of director-star Bruce Campbell tangles with monsters supernatural (with worried townsfolk, left) and Hollywood-bound (with Ted Raimi, right) in *My Name Is Bruce*.

PHOTOS COURTESY OF IMAGE ENTERTAINMENT



Hail to the king, baby

Bruce Campbell as Bruce Campbell? Groovy!

By Cheryl Eddy
> cheryl@sfbg.com

Evil Dead II was released in 1987. I was a horror-crazed sixth grader, the kind of kid who insisted on screening *Psycho* at her 12th birthday party. Bruce Campbell became a god to me that year — me, and about a zillion others, who’ve basically worshiped the man throughout his colorful career, which spans TV (including USA Network’s current *Burn Notice*) and movies (with starring roles in cult hits like 2002’s *Bubba Ho-Tep* and cameos in *Evil Dead* series director Sam Raimi’s *Spider-Man* flicks).

Throughout it all, it’s hard not to see a little bit of *Evil Dead*’s cocky Ash in all of Campbell’s roles. Campbell knows this. After two decades, he’s used to it.

“Perceptions are all over the map,” Campbell told me over the phone from Minneapolis, where he was screening his latest film, *My Name Is Bruce*. “On one hand, someone’s pissed if you don’t present that smart-alecky persona. And

yet whenever I have characters that are similar to the Ash character, I get blamed for not doing anything different. So you’re kind of screwed if you don’t, screwed if you do.”

Enter the mega-meta *My Name Is Bruce*, which is about a movie star named Bruce Campbell who’s kidnapped by a superfan to help rid his town of a seriously pissed-off demon. Campbell directed, co-produced, and hosted the filming (“Now I have a Western town I can’t do anything with”) on his rural Oregon property. And, of course, he stars, as “a warped, distorted, worst-case-scenario version of myself.”

Campbell the character is a guy so jerky he inspires a production assistant to serve him a bottle of pee instead of his demanded-for lemon water (he drinks it anyway — yep, it’s that kind of movie). His sleazy agent (Ted Raimi) holds business meetings at strip clubs; his ex-wife, Cheryl (Ellen Sandweiss, who played Cheryl in 1981’s *The Evil Dead* — one of many in-jokes scattered through-

out), seeks ever-larger portions of his meager earnings. He spends booze-soaked nights in his trailer, taunting his dog.

In other words, dude ain’t no hero. But li’l goth Jeff (Taylor Sharpe) — “Bruce Campbell is the greatest actor of his generation!” — sees Campbell as Gold Lick, Oregon’s only salvation.

“The idea [for the film] was pitched to me by Mark Verheiden, who wrote it, and by my producer partner, Mike Richardson, who owns Dark Horse Comics,” Campbell explained. “It was based on a comic that Mark had read years before called *The Adventures of Alan Ladd* — Alan Ladd was sort of a swashbuckling guy who did some movies in the ’40s and ’50s. [In the comic], people kidnapped him to help them fight pirates, because they knew he was a swashbuckling actor. So we just decided to do an updated, twisted version of that.”

If you’re seeking slick terror, you may be let down by *My Name Is Bruce*; it’s a staunchly B-grade affair, and the villain is no scarier than anything Scooby-Doo ever faced. The main enjoyment is seeing Campbell on the loose, glee-

fully mocking his image and all that goes with it, including dorky fans who quiz him about career footnotes. Who else would remember 2002’s *Serving Sara*?

“I mean, [in *My Name Is Bruce*], I come across as the biggest jerk on the planet. So I’m taking everybody down with me. If you’re gonna do a dumbbell version of Bruce Campbell, then you’re gonna get a dumbbell version of the fans as well,” he said. “There’s a sequence where I talk to a group of fans outside a studio, and it’s basically verbatim various conversations I’ve had. Ninety-eight percent of my fans are really normal, rational people. I just included the other two percent in the movie.”

Campbell, whose previous directing experience includes 2005’s *Man with the Screaming Brain*, said he’s comfortable calling the shots on a low-budget shoot.

“I don’t mind being in this world because we’re kind of left alone,” he said. “We don’t have to appeal to everybody. We don’t have to have a \$48 million opening. It’s a lot less pressure. If this movie sucks, I’ll take the blame because I have no one else to blame. So I guess that’s the beauty and the hor-

ror of that scenario.”

Campbell reports back to film the third season of spy dramedy *Burn Notice* in a few months; it’s a full-time gig for most of the year, and he’s just fine with that. He’s fine with playing second banana.

“That’s the best gig in the world. You watch the other guy sweat, and then I show up and go, ‘What did I miss?’” he said.

But back to *My Name Is Bruce*, the reason Campbell is crisscrossing the country at present. I had to ask: if Campbell could kidnap one of his idols, who would it be, and why?

“Robert Redford,” he said without any hesitation. “Robert Redford, I would kidnap. Just to ask him about [his] movies. I would just sit him down. I wouldn’t hurt him. I would just poke him a little bit and ask him questions.” **SFBG**

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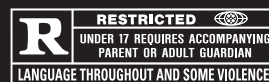
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A black and white photograph of Clint Eastwood as John Wilson, standing in front of a 1972 Ford Gran Torino. He is wearing a light-colored t-shirt and dark pants, holding a shotgun across his body.

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Timecrimes

» **REVIEW** Middle-aged Hector (Karra Elejalde) is lounging outside his country home when he spies through binoculars a young woman naked in the woods. Investigating, he’s attacked by a man with a face covered by bloody bandage, and flees to a nearby property where a laboratory worker (Nacho Vigalondo) tells him to hide from his pursuer in a mechanical device. When Hector reemerges from the as-yet-untested time machine, it’s several hours earlier — and his binoculars now spy himself, or “Hector 2,” at home going through the same pre-attack motions. Eliminating the doppelganger and ensuring the rewound hours ahead don’t turn disastrous proves ever more difficult as Spanish writer-director Vigalondo’s ingenious screenplay becomes an endlessly spiraling Escher painting of a narrative. While the final payoff is a little underwhelming, this very clever thriller proves it’s still possible to do sci-fi that’s brainy, imaginative, and not at all dependent on CGI spectacle. **(Dennis Harvey)**

TIMECRIMES opens Fri/19 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamaï, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

OPENING

Gran Torino Clint Eastwood is Walter Matthau in *Death Wish III: The Warm 'n' Fuzzy Remix!* He plays Walt Kowalski, a recently widowed Korean War vet, former auto worker, and consummate crankypants who never met a person or situation he couldn’t apply some racial epithet (or several) to. Naturally, he’s less than thrilled that his suburban Detroit neighborhood has gone from lily-white to melting-pot brown, with the even less welcome addition of ethnic youth gangs. When teen next door Thao (Bee Vang) gets a beatdown because he refuses to join his thuggish cousin’s posse, Walt intervenes — albeit only because the fight spills onto his own precious lawn. Nonetheless, he’s an instant hero to an entire Hmong community intimidated and disgusted by its criminal offspring. Eventually even he’s got to admit their “gook” values are at least as conservative as his, and that both Thao and his unflappable sister Sue (Ahney Her) are good kids. For a while it’s fun to see Clint playing his most overtly comic crusty ol’ coot to date, crude and obvious though Nick Schenk’s screenplay is. Then, unfortunately, *Gran Torino* starts taking itself very seriously, as our potty-mouthed lovable crank turns Chuck Bronson to singlehandedly

clean up the whole damn neighborhood and teach those punks a lesson. Later laughs are of the unintentional kind. This might be the silliest film Eastwood has ever directed — though you haven’t lived until you’ve heard him croak through the incongruous closing-credits ballad (“Tenderly”!) he co-wrote. You’ve got to give him props for being so prolific at age 78. But between this and the leaden *Changeling*, maybe it’s time the multiple Oscar winner slowed down his script-selection process. **(1:56) (Harvey)**

My Name Is Bruce See “Hail to the King, Baby.” **(1:26) Bridge, California, Lumiere.**
Seven Pounds Don’t worry, I won’t give away the shocking secrets of *Seven Pounds* — unless, of course, it’s a spoiler to reveal that’s there’s not much to give away. The movie plods along with a forced sense of mystery, hitting twists and turns that have been telegraphed from the start. Will Smith stars as Ben Thomas, an IRS agent trying to escape his dark past. (Said past is explained pretty early on by way of flashbacks and newspaper clippings, but it’s still supposed to be head-scratching, so try not to think too hard.) Before attempting to kill himself (not a spoiler — it happens in the first scene), he decides to help seven strangers. That’s pretty much it. Oh, he also falls for Emily Posa (Rosario Dawson), a dying heart patient. As in *The Pursuit of Happyness* (2006), director Gabriele Muccino coaxes a good performance from Smith. Both films, however, aren’t nearly as strong as their lead actor. *Seven Pounds* is especially annoying, a weak tearjerker that insults the audience’s intelligence by claiming to be more **(1:58) Shattuck.** (Peitzman)
The Tale of Despereaux A mouse (voiced by

Matthew Broderick) becomes an unlikely hero in this kid-friendly fairy tale. **(1:33)**

» **Timecrimes** See pick box. **(1:29)**

Bridge, Shattuck.

Yes Man Yes, pretty much everything that you’d expect to happen does indeed happen in this comedy about a socially withdrawn loan officer (Jim Carrey) who decides to start saying “yes” to life. He approves loans willy-nilly, volunteers at a homeless shelter, learns a foreign language, takes guitar lessons, and falls for a free-spirited, Vespa-driving musician played by quirky girl extraordinaire Zooey Deschanel. In spite of all of this, though, Carrey, who eschews the spastic, rubberface comedy that so polarizes audiences, delivers enough inspired (and relatively subdued) silliness to make the ride toward that inevitable, life-affirming conclusion a fun one. Bonus treats include Deschanel’s singing (backed by San Francisco-based group Von Iva) and Rhys Darby of HBO’s *Flight of the Conchords* as Carrey’s goofy, desperate-to-be-liked boss. **(1:45) (Humphrey)**

ONGOING

Australia (2:55) *Empire, Oaks, 1000 Van Ness, SF Centre, Sundance Kabuki.*

Baby Not to be confused with that 1973 nugget o’ disturbing greatness, *The Baby*, this *Baby* is a gangster drama that played the 2008 Asian American Film Festival. David Huynh stars as the titular maybe-reformed trouble-maker, freshly sprung from seven years’ juvie time into equally perilous waters: his East L.A. neighborhood, still crawling with the trigger-happy warring factions that led him astray in the first place. Everyone’s calling this “the Asian American *Boyz n the Hood*,” which is true in tone and plot (and gritty, realistic violence) if not quite technical ability and execution. Still, first-time director Juwan Chang has style in spades, and Huynh is a solid, sympathetic performer. **(1:40) Four Star.** (Eddy)

Bolt (1:36) *1000 Van Ness, SF Centre.*

The Boy in the Striped Pajamas (1:33)

SF Centre.

Cadillac Records The title says it all. Rather than concentrating on the amazing musical riches pouring out African American blues and R&B musicians of the 1950s, which Chicago “race-music” label Chess Records committed with electrifying directness to vinyl, director-writer Darnell Martin instead chooses to focus is on the era’s signifiers of bling: the Caddies that those players splurged on, rather than saving for the trend-skipping future. All the TV director had to do was train her lens and boom mics on the sounds as well as the makers’ stories — there’s at least three or four juicy biopics here amid the wealth of possible material. Instead the stories’ scope is confined to limited perspectives of Leon Chess (Adrian Brody) and Muddy Waters (Jeffrey Wright) and reduced to bare sketches that only touch on the Chess performers’ deeper significance. Martin lacks the feel for the music that, say, Taylor Hackford displayed with 2004’s *Ray*, and for the most part, her movie fails to sing. The moments when it does can be credited to the actors, who seem unable to resist the pull of the stories and characters: Wright fills out the contours of a Waters that ultimately remains unknowable. Mos Def is a breath of fresh, breezy cynicism as Chuck Berry, and Columbus Short burns into one’s brain as a self-destructive Little Walter. For all the ballyhoo and her executive producer credit, Beyoncé Knowles tries but fails to embody the ferocious life force of Etta James — despite attempts at anti-glamour (read: a runny nose that disappears after a jump cut). At the very least, this film should set off at least a few more inspired feature film treatments of stone geniuses like Howlin’ Wolf, who is hit and run by *Cadillac Records* as if he were a brief side note. **(1:58) 1000 Van Ness, Shattuck.** (Chun)

» **A Christmas Tale** The posters for *Four Christmases* may dominate the subway tunnels, but Arnaud Desplechin’s latest fable of deconstruction takes the cake as far as hectic homecoming stories are concerned. Even more than Desplechin’s previous marathon, *Kings and Queens* (2004), *A Christmas Tale*’s chamber drama is proudly convoluted. For starters: Junon (Catherine Deneuve, imperial as ever) and Abel’s (Jean-Paul Roussillon) first son dies as a child, leaving their next child,

CONTINUES ON PAGE 57 »

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tual success, though inspirational, can't erase the atrocities that brought them together in the first place. We see it second-hand, but we still feel that temptation to look away. It's enough to hear about the horrors these women faced, and to know that in spite of it all, they continued to band together. Filmmaker Gini Reticker casts an unflinching eye on Liberia; her movie, like the women it captures, is more stalwart than sentimental, shockingly down-to-earth given its context. The straightforward presentation allows the extraordinary story to speak for itself. There are no flashy visuals or reenactments here, because there's no need: watching protest leader Leymah Gbowee speak calmly and clearly about the violence she's seen and about her unflinching commitment to peace leaves a powerful, indelible impression. (1:12) *Red Vic, Shattuck*. (Peitzman) **Punisher: War Zone** (1:47) *1000 Van Ness, SF Centre*. **Quantum of Solace** (1:46) *Empire, 1000 Van Ness, SF Centre, Sundance Kabuki*. **Rachel Getting Married** *Rachel Getting Married* is hoovering up press due to star Anne Hathaway's personal life, but her performance proves far more memorable than her con-artist ex. Sarcastic, self-destructive chain-smoker Kym (Hathaway) is the black sheep

of her chic Connecticut family; she leaves rehab nine months sober to attend her sister's nuptials. (Hubby-to-be is Sidney, portrayed by TV on the Radio's Tunde Adebimpe, who's one of many musicians sprinkled throughout Jonathan Demme's enormous ensemble.) Rosemary DeWitt makes an impression as the no-nonsense bride who's just about had it with her drama-queen sibling; Rachel and Kym's mother is played by Debra Winger, whose surface composure masks a scary bitterness that evokes Mary Tyler Moore in *Ordinary People* (1980). Indeed, *Rachel's* characters are nursing wounds inflicted by a family tragedy — particularly Kym, who is frequently infuriating but always authentic. (1:57) *Lumiere*. (Eddy) **The Reader** Falling ill from scarlet fever on a mid-1950s Berlin street, strapping 15-year-old schoolboy Michael Berg (David Kross) experiences kindness from passerby Hanna Schmitz (Kate Winslet) that he seeks to repay when he recovers some months later. The brusque, moody woman more than twice his age brushes him off, initially. But then they commence an affair in which she proves a very astute erotic tutor, though she resists the emotional connection he feels. A decade later, as a law student, he discovers Hanna's secret while spectating a Nazi war crimes trial. Decades later still, grown-up Michael (Ralph Fiennes) recollects these events as they've weighed on his subsequent life. David Hare's very sharp screenplay takes

some liberties adapting Bernhard Schlink's novel. But in general, the screenplay and director Stephen Daldry (2002's *The Hours*, 2000's *Billy Elliot*) do an exemplary job translating a primarily interior-voice tome into cinematic terms. Like other recent successful films about emotional repression (2005's *Brokeback Mountain* and the forthcoming *Revolutionary Road*, for instance), *The Reader* is most moving precisely in its rigorous restraint, directorial and performance-wise. (2:05) *Embarcadero*. (Harvey) **Religulous** (1:42) *Opera Plaza*. **Role Models** (1:39) *1000 Van Ness*. **Slumdog Millionaire** The title *Slumdog Millionaire* may sound strange, but it speaks to the style and tone of Danny Boyle's latest production. The film gracefully slides between fairy tale romance and gritty drama, portraying a dichotomy that Boyle (1996's *Trainspotting* and 2002's *28 Days Later*) has said he considers essential to a representation of India, where the movie is set. The film follows former Mumbai street kid Jamal Malik (Dev Patel) as he struggles to beat the odds and win it all on the Indian version of *Who Wants to Be a Millionaire?* Also at stake: the beautiful Latika (Freida Pinto), love of Jamal's life. It sounds far-fetched — and indeed it is — but the story's universal appeal keeps it grounded. By featuring the game show so prominently, *Slumdog*

Millionaire runs the risk of feeling gimmicky, but to its credit, the central device remains just that — an outlet for Jamal to revisit his past rather than a flashy distraction. At the same time, *Who Wants to Be a Millionaire?* works on a symbolic level. As Jamal's winnings expand, India itself develops — as seen by new high-rise buildings that spring up in Mumbai over the course of the film. Yet nothing about *Slumdog Millionaire* is heavy-handed or out of place; every moment, from the harsh street scenes to a Bollywood-style song-and-dance number, is integral to the story. In the end, that juxtaposition is what helps the film capture a sense of the "real" India, however tenuous the concept. (2:00) *Albany, Embarcadero, Piedmont, Smith Rafael, Sundance Kabuki*. (Peitzman) **Synecdoche, New York** (2:04) *Shattuck*. **Twilight** (2:02) *Oaks, 1000 Van Ness, Sundance Kabuki*. **Vicky Christina Barcelona** (1:37) *Shattuck, Sundance Kabuki*.

REP PICKS

Vegas Highs, Vegas Lows In conjunction with the concurrent video art exhibit "Double Down: Two Visions of Vegas," the San Francisco Museum of Modern Art presents this short series highlighting some of

Sin City's primo representations on film. First up is George Sidney's 1964 *Viva Las Vegas*, an eternal favorite amongst Elvis fans and apparently a favorite of the King himself — smokin' co-star Ann-Margret was said to be the only leading lady he ever took a shine for. (She was also the only Hollywood type to show up at his funeral.) One suspects they'd both be appalled by the underbelly of Vegas show-biz life luridly etched in Paul Verhoeven's 1995 *Showgirls*, a movie whose myriad geniuses and perversities need not be recounted here — though there is something special about getting to see the perennial midnight pick inside these lofty institutional walls. The year prior local maker Caveh Zahedi contributed his own typically idiosyncratic, confessional take on the city with *I Don't Hate Vegas Anymore*, in which he drags his comparatively straight-laced father and half-brother to you-know-where for a weekend of emotional barrier-breaking and religious discussion. Hey: you're never too old to be introduced to the cuddly inhibition-loosening properties of Ecstasy! This funny and touching road-trip documentary is one of Zahedi's best. Last, former SF Cinematheque director Steve Anker curates a program of experimental shorts musing on all things Vegas. *SFMOMA*. (Harvey) **SFBG**

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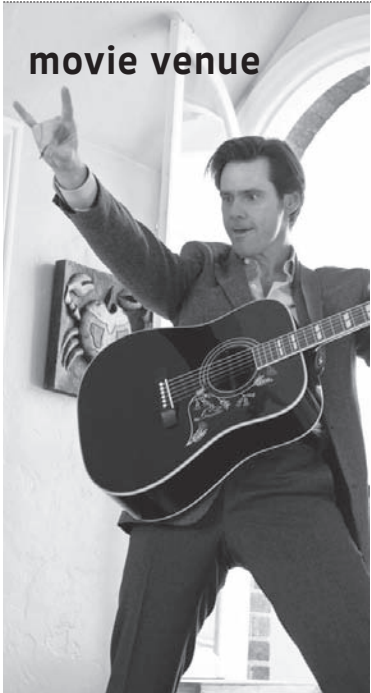
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Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Oaks 1875 Solano, Berk. (510) 526-1836.
Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.
Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.
Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.
UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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ARTISTS’ TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$4-7. “Revival House Classic Queer Cinema:” **Funeral Parade of Roses** (Matsumoto, 1969), Wed, 8. “OpenScreening,” Thurs, 8. For submission information, contact ataopenscreening@atasite.org. “CCSF Student Film Showcase,” Fri, 8. “Other Cinema:” “New Experimental Works,” Sat, 8:30. Pirate Cat Radio presents: “The Christmas Cabaret Catastrophe Variety Show,” Sun, 7.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8-10. **Milk** (Van Sant, 2008), visit website for showtimes. Through Tues/23.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **A Christmas Tale** (Desplechin, 2008), call for dates and times. **I’ve Loved You So Long** (Claudel, 2008), call for dates and times. **Slumdog Millionaire** (Boyle, 2008), call for dates and times. “Short Films from the 2008 Sundance Film Festival,” Wed-Thurs, call for times.

CLAY 2261 Fillmore, SF; (415) 346-1124, www.landmarkafterdark.com. \$8-10.50. “Late Night Picture Show:” **Fight Club** (Fincher, 1999), Fri-Sat, midnight.

DARK ROOM 2263 Mission, SF; (415) 401-

7987. \$5. “I Am Jesus Christ: A Short Film Musical Event,” Wed-Thurs, 8, 8:45, 9:30, and 10:15.

EXPLORATORIUM 3601 Lyon, SF; www.exploratorium.edu. \$9-14. “Films: Holiday Memories,” Sat, 2.

LANEY COLLEGE THEATRE 900 Fallon, Oakl; www.nnirr.org. \$5-50. “Immigrant Rights Film Festival,” Thurs, 5:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. “Cinema Japan: A Wreath for Madame Kawakita:” **Intentions of Murder** (Imamura, 1964), Wed, 7. “Moments of Truth: Italian Cinema Classics:” **Il posto** (Olmi, 1961), Thurs, 6:30; **The Fiancéé** (Olmi, 1963), Thurs, 8:30; **Investigation of a Citizen Above Suspicion** (Petri, 1970), Fri, 8:45; **Zabriski Point** (Antonioni, 1970), Sat, 6:30; **La dolce vita** (Fellini, 1960), Sun, 3. “The Films of Robert Aldrich:” ... **All the Marbles** (1981), Fri, 6:30; **Hush ... Hush, Sweet Charlotte** (1964), Sat, 8:45. Theater closed Dec 22-Jan 13.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. **Pray the Devil Back to Hell** (Reticker, 2008), Wed-Thurs, 7:15, 9:15 (also Wed, 2). **Ride-On** (Powerlines, 2008), Fri-Tues, 7:15, 9:15 (also Sat-Sun, 2, 4).

ROXIE THEATER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Happy-Go-Lucky** (Leigh, 2008), Wed-Thurs, 6:45, 9. **Noah’s Arc: Jumping the Broom** (Polk, 2008), Wed-Thurs, 7, 9:10. Call for Fri-Tues

rep clock



Hush ... Hush, Sweet Charlotte closes out the Pacific Film Archives’ Robert Aldrich series Sat/20.

shows and times.

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; www.sfpl.org. Free. “Heavenly Creatures:” **Stairway to Heaven** (Powell and Pressburger, 1946), Thurs, noon.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org.

\$6-8. “Enigmas and Eternity: The Films of Alain Robbe-Grillet:” **The Man Who Lies** (1968), Thurs, 7:30. “Sonic Muppets:” “Muppets Music Moments,” Fri-Sat, 7; “Sonic Youth: Sleeping Nights Awake by Project Moonshine,” Fri-Sat, 8:30. **SFBG**

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Cause No: 2008-58051Receipt No:267467; 11-03-2008; In the 245th Judicial District Court of Harris County, Texas. 245th District Court Houston, TX. **Plaintiff: Ismael, Cheryl vs. Defendant: Ismael, Hussein Syed Mahmood. Publication (Divorce).** The State of Texas County of Harris. To: : **Ismael, Hussein Syed Mahmood** whose residence and whereabouts are unknown. You have been sued. You may employ an attorney. If you or your attorney do not file a written answer with the Clerk who issued this citation by 10a.m. on the Monday next following the expiration of 20 days after you were served this citation and petition, a default judgment may be taken against you. The petition of **Ismael, Cheryl**, Petitioner, was filed in the Court of Harris County, Texas on the 3rd day of November, 2008 against **Ismael, Hussein Syed Mahmood** Respondent(s), numbered 200858051, and entitled In the Matter of the Marriage of **Ismael, Cheryl and Ismael, Hussein Syed Mahmood**. The Suit Requests Divorce. The Court has authority in this suit to enter any judgment or decree dissolving the marriage and providing for the division of property, which will be binding on you. GIVEN UNDER MY HAND AND SEAL OF SAID COURT at Houston, Texas, this the 5th day of November, 2008. Theresa Chang, District Clerk; Harris County, Texas; 201 Caroline Houston, Texas 77002; (P.O. Box 4651, Houston, TX 77220). Issued at the request of: Chism, Daniel K.; 4620 N. Braeswood 326; Houston, TX 77096; Tel: 832-584-8772; Bar No: 24064182. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009; L#431201.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315627-00 The following person is doing business as **CONSTRUCTION SYSTEMS BUILDING & DESIGN; CONSTRUCTION SYSTEMS**, 870 Innes Ave., San Francisco, CA 94124. Wilfred Hallz, 870 Innes Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/93. Signed Wilfred Hall. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Nov 13, 2008. **Publication date(s): December 10, 17, 24, 31, 2008 L#431102.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315707-00 The following person is doing business as **SMARTY JONES DESIGNS**, 527 Page St., San Francisco, CA 94117. Laurel Jennifer Gaddie, 527 Page St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Laurel Gaddie. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on Nov 18, 2008. **Publication date(s): December 10, 17, 24, 31, 2008 L#431104.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315717-00 The following person is doing business as **GREEN IVY EDUCATIONAL CONSULTING**, 3237 Sacramento St., San Francisco, CA 94118. Anahita Homoyoun, 1200 Clay St. #2, San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 3/30/04. Signed Anahita Homoyoun. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on November 18, 2008. **Publication date(s): November 26, December 3, 10, 17, 2008 L#430904.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315755-00 The following person is doing business as **THINKERS CAFE**, 1631 20th St., San Francisco, CA 94107. Eve Mak Ngov, 1631 20th St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/18/08. Signed Eve Ngov. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on November 19, 2008. **Publication date(s): December 3, 10, 17, 24, 2008; L#431002.**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315784-00 The following person is doing business as **GRACE M. SANTANA PLUMBING CONTRACTOR**, 1475 Dolores St., San Francisco, CA 94110-4330. Grace Santana, 1475 Dolores St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/8/1989. Signed Grace Santana. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on November 19, 2008. **Publication date(s): November 26, December 3, 10, 17, 2008 L#430902.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315832-00 The following person is doing business as **MALLABEL MUSIC**, 2448 Great Highway #B, San Francisco, CA 94116. Mallory Anne Harper, 2448 Great Highway #B, San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 11/17/08. Signed Mallory Harper. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on November 21, 2008. **Publication date(s): December 3, 10, 17, 24, 2008; L#431001.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315958-00 The following person is doing business as **BT HARDWOOD FLOOR**, 165 Howth St., San Francisco, CA 94112. Vinh Phan, 165 Howth St., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Vinh Phan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on December 1, 2008. **Publication date(s): December 3, 10, 17, 24, 2008; L#431004.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315978-00 The following person is doing business as **R&D EXPORT**, 1413 Van Duke Ave., San Francisco, CA 94124. Adel M. Radwan, 1309 Eagle Dr., Windsor, CA 95492. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Adel Radwan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on Dec 01, 2008. **Publication date(s): December 10, 17, 24, 31, 2008; L#431103.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315986-00 The following person is doing business as **THE ARIBA GROUP PTY LTD**, 201 Harrison St. #823, San Francisco, CA 94105. Rafael Amador, 201 Harrison St. #823, San Francisco, CA 94105. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Rafael Amador. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on Dec 01, 2008. **Publication date(s): December 10, 17, 24, 31, 2008; L#431105.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316258-00 The following person is doing business as **JOE'S BAR-BBERSHOP**, 2150 Market St., San Francisco, CA 94114. Joe Gallagher, 2150 Market St., San Francisco, CA 94114. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date March 3, 2004. Signed Joseph Gallagher. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on December 15, 2008. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009 L#431202.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **November 21, 2008.** To Whom It May Concern: The name of the applicant is: **GUSTO PARTNERS LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at:1957 Union St., San Francisco, CA 94123-4224. Type of License Applied for: **20-OFF-SALE BEER AND WINE. Publication date(s): December 3, 10, 17, 2008 L#431006**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **October 28, 2008.** To Whom It May Concern: The name of the applicant is: **NOPALITO LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 306 Broderick St., San Francisco, CA 94117-2275. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE. Publication date(s): December 10, 17, 24, 2008 L#431102.**

NOTICE IS HEREBY GIVEN THAT PURSUANT TO CIVIL CODE SECTION 1988 AND GOVERNMENT CODE SECTION 6066 OF THE STATE OF CALIFORNIA THE UNDERSIGNED WILL SELL AT PUBLIC AUCTION, BY COM-PETITIVE BIDDING ON SATURDAY, **DECEMBER 27, 2008 AT 407 LOCUST STREET, SAN FRANCISCO, CALIFORNIA, BEGINNING AT 10 AM AND CONTINUING UNTIL CONCLUDED. ONLY CASH WILL BE ACCEPTED.**The sale consists of the abandoned **property formerly belonging to Katherine Anne Lee of that address**, as follows: 1 dining room table, 4 chairs, 1 kitchen room table, 2 chairs, 3 area rugs, soiled, 3 mirrors, 1 four drawer dresser, 1 three drawer armoire, 1 five drawer dresser, 1 five drawer tower dresser, 1 sofa, soiled w/rodent urine/droppings, 1 side table, 1 love seat, soiled w/rodent urine/droppings, 1 corner table, 2 arm chairs, 2 end tables, 1 iron bed, 1 blanket, 5 art works, 2 lamps, 1 television, 1 entertainment cabinet, 1 desk top computer and accessories, 1 printer, 1 Toshiba laptop computer, 1 HP printer, 1 microwave oven, 1 small butcher block, 1 Nordic Track, 1 wicker chest, 136 bottles of wine, 1 ironing board, 5 suit cases of miscellaneous womenis clothing, 13 thirty gallon bags of miscellaneous womanis clothing, 3 thirty gallon bags of handbags and light luggage, 1 show box full of jewelry, 1 box of new panty hosiery, numerous miscellaneous pots and pans, and kitchen utensils, and other miscellaneous items. THIS SALE IS SUBJECT TO CANCELLATION WITHOUT NOTICE IN THE EVENT OF SETTLEMENT BETWEEN THE OWNERS AND THE OBLIGATED PARTIES, MINIMUM BIDS MAY PREVAIL. CASH ONLY. REMOVE IMMEDIATELY. Jerome J. Ghigliotti, Jr., Attorney at Law. **Publication date(s): December 10, 17, 2008 L#431101.**

NOTICE OF SUMMONS (FAMILY LAW)CASE NUMBER: 07FS07742. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SACRAMENTO, 3341 Power Inn Road, Sacramento, CA 95816. PETITION OF **ADRIANA V. COOK** for the summons of RESPONDENT **ERIC D. GRAVES**. TO ALL INTERESTED PERSONS: Petitioner Adriana V. Cook of 5307 El Camino Ave. #5, Carmichael, CA 95608 filed a petition with this court for a summons of respondent Eric D. Graves. THE COURT ORDERS the RESPONDENT to appear in this court as follows to give any legal reason why the relief sought in the application should not be granted. If child custody or visitation is an issue in this proceeding, Family Code section 3170 requires mediation before or concurrently with the hearing listed below: January 7, 2008, 1:30pm, Dept 125. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SACRAMENTO, 3341 Power Inn Road, Sacramento, CA 95816. Signed by Jerilyn L. Borack, Judicial Officer on Nov 13, 08. **November 26, December 3, 10, 17, 2008. L#430903**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545512. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sherri Lee Shaffer for change of name. TO ALL INTERESTED PERSONS: Petitioner **SHERRI LEE SHAFER** filed a petition with this court for a decree changing names as follows: Present Name: **SHERRI KNOWES HOWE**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date:Jan 22, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Nov 13, 2008. Endorsed Filed, San Francisco County Superior Court of California on Nov 13, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 3, 10, 17, 24, 2008; L#431005.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545534. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Anna Ross for change of name. TO ALL INTERESTED PERSONS: Petitioner **ANNA ROSS** filed a petition with this court for a decree changing names as follows: Present Name: ANNA ROSS. Proposed Name: **ANNA ELAINE ROSSI**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Jan 27, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Nov 21, 2008. Endorsed Filed, San Francisco County Superior Court of California on Nov 21, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 3, 10, 17, 24, 2008 L#431007.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545581. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Mwamba Wanwamba for change of name. TO ALL INTERESTED PERSONS: Petitioner **MWAMBA WAMWAMBA** filed a petition with this court for a decree changing names as follows: Present Name: MWAMBA WAMWAMBA. Proposed Name: **EVEREST MWAMBA**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Endorsed Filed, San Francisco County Superior Court of California on Dec 9, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009 L#431204.**

PAUL WARTELLE, ESQ., SBN 93227;CHRISTINA A. SCHREIBER, ESQ., SBN 182811;WARTELLE, WEAVER & SCHREIBER, A Professional Corporation, WEST BAY LAW, 582 Market Street, Suite 1800, San Francisco, CA 94104; Telephone: (415) 693-0504, Facsimile: (415) 693-9102. JAY B. KOSLOFSKY, ESQ., SBN 97024. LAW OFFICE OF JAY B. KOSLOFSKY, 582 Market Street, Suite 2005, San Francisco, CA 94104; Telephone: (415) 399-9206, Facsimile: (415) 399-1693 Attorneys for Plaintiffs. SUPERIOR COURT OF CALIFORNIA COUNTY OF SAN FRANCISCO DEPARTMENT 305. **BENJAMIN CABANBAN and JAMES MCALLISTER**, individually and on behalf of all others similarly situated,Plaintiffs,vs. **IRENE LIEBERMAN, THE GRANADA, INC., a California Corporation**, and DOES 1 through 100 inclusive, Defendants. **CASE NO.: CGC 07-463169NOTICE TO CLASS OF PENDENCY OF ACTION.** TO ALL PAST AND PRESENT EMPLOYEES OF THE GRANADA HOTEL, 1000 SUTTER STREET, SAN FRANCISCO, CALIFORNIA, WHO HAVE AT ANY TIME DURING THE PERIOD FROM MAY 9, 2003 TO PRESENT, LIVED AT THE GRANADA HOTEL AND WHO RECEIVED ROOM AND BOARD AS WHOLE OR PARTIAL COMPENSATION FOR THEIR EMPLOYMENT:

1. If you have worked at the GRANADA HOTEL, located at 1000 Sutter Street, San Francisco, California, at any time during the period of MAY 8, 2003 to the PRESENT, and who lived at the Granada Hotel and who received room and board as a whole or partial compensation for your employment, this Notice may affect your rights.
2. The named Plaintiffs in this case are BENJAMIN CABANBAN AND JOSEPH AUBREY, and they are past or present EMPLOYEES of the GRANADA HOTEL. They have filed a class-action lawsuit in the San Francisco County Superior Court (Case No. CGC-07-463169) on behalf of themselves and all persons who both lived and worked at the GRANADA HOTEL at any time during the period of MAY 8, 2003 to the present. The lawsuit was filed against Defendants, IRENE LIEBERMAN, THE GRANADA, INC., a California Corporation, and DOES 1 through 100 inclusive, who plaintiffs claim to have been the owners and/or operators of the GRANADA HOTEL during the relevant periods involved in this lawsuit. The lawsuit is referred to as Cabanban v. Lieberman.
3. Plaintiffs contend that conditions at the GRANADA HOTEL violated their rights to payment of California and San Francisco Minimum Wages and that Defendants committed unfair business practices. Plaintiffs are seeking back wages and liquidated damages for those practices.
4. The Defendants have denied liability and have denied all allegations in Plaintiffs Complaint. No decision on the validity of Plaintiffs claims has yet been made by the Court.
5. On September 29, 2008, the Court certified the case as a class action and authorized the named Plaintiffs to proceed with their claims on behalf of the class.
6. This Notice is given to you in the belief that you may be a member of the above class whose rights may be affected by this lawsuit. This Notice is not an expression of any opinion by the Court as to the merits of any of the claims or defenses asserted by either side in this litigation. The sole purpose of this Notice is to inform you of the lawsuit so that you can make an informed decision as to whether you should remain in or opt out of this class-action lawsuit.

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7. You DO NOT need to do anything further at this time to be included in the class. However, you have the right to be excluded (to opt out) from the class, which means you will NOT share in the benefits or award at trial, if any, and you will NOT be bound by any judgment that may be rendered in this case. Instead, you may individually pursue any claims you may have against the Defendants.

8. If you stay in this case, you will be bound by the judgment entered in the case, whether the Plaintiffs win or lose. The judgment will apply to all class members who did not exclude themselves. If you stay in the case and the Plaintiffs win, you may recover damages. In the event that Plaintiffs win, you must file a claim and prove that you are a member of the class. However, if Plaintiffs lose, you would no longer be able to file your own lawsuit against the Defendants based on the same claims as the Plaintiffs brought in this case.

9. If you DO NOT WISH to be a part of the class, you MUST send a letter or postcard asking to be excluded. A tear-out is attached at the end of this Notice which can also be used to opt out. The letter, postcard, or tear-out must be postmarked no later than FEBRUARY 11, 2009, and sent to: OPT OUT, c/o Wartelle, Weaver & Schreiber, 582 Market Street, Suite 1800, San Francisco, CA 94104 . You may either mail or hand-deliver the letter, postcard, or tear-out. It must clearly state your full name and that you wish to be excluded (opt out) from the Cabanban v. Lieberman class-action lawsuit. Persons who timely mail or deliver a letter, card, or tear-out will not be bound by the judgment in this case and will not share in any settlement or award at trial.

10. If you do not exclude yourself from the case, you will be represented by the lawyers for the Class, who are: JAY B. KO-SLOFSKY, 582 Market Street, Suite 2005, San Francisco, CA 94104, Telephone: (415) 399-9206 and WARTELLE, WEAVER & SCHREIBER, 582 Market Street, Suite 1800, San Francisco, CA 94104, Telephone: (415) 693-0504. You also have the right to appear in this action in person or through a lawyer of your choice. If you or your lawyer files any papers with the Court, copies should be mailed to the lawyers listed above, who in turn have agreed to supply copies to counsel for Defendants.

11. If you decide to remain in the lawsuit, IT IS VERY IMPORTANT that you keep any records you may have concerning your work at the GRANADA HOTEL.

12. The pleadings and other papers filed in this action are available for inspection at the office of the San Francisco County Superior Court, 400 McAllister Street, San Francisco, CA 94102. THE FORM OF THIS NOTICE WAS AUTHORIZED BY JUDGE JOHN E. MUNTER OF THE SAN FRANCISCO COUNTY SUPERIOR COURT, ON December 12, 2008.

ELECTION TO BE EXCLUDED
I (PRINT NAME) _____
hereby elect to be excluded from the class in Cabanban v. Lieberman in accordance with the provisions of the Notice of Class Action. Dated: _____, 2008.
(Address) _____
(Signature) _____
(Telephone Number) _____
Publication date(s): December 17, 24, 2008 L#431203.

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DEC. 17-23

ARIES

March 21–April 19

The holiday season can be a test of a person's will: We've got to lay our stresses to rest and have a good time, *whether you like it or not*, pal. There are tons of compromises to make and expectations to meet, all in the name of "fun." Be flexible with your plans as you get ready to share some cheer.

TAURUS

April 20–May 20

You are in an excellent position to begin something that has staying power, Taurus. Be it a relationship, a project, or an insight that you follow through on, now is the time to keep your eyes on the prize. The best way to get what you want is to approach it directly.

GEMINI

May 21–June 21

You can stare at each tiny piece all you want, but it won't help you envision the completed puzzle. Instead, it'll only overwhelm you. When life feels like too much, try to take stock of the big picture — then jump in.

CANCER

June 22–July 22

By showing your emotions openly, you are both terribly vulnerable and safer than a childproof aspirin bottle. Ah, the paradox! Your integrity lies in the depths of your emotions, and from that place only true things come, Moon Child. Whether your feelings are sucky or lovely, challenge yourself to stop fighting and start sharing them.

LEO

July 23–Aug. 22

You are at the beginning of a big breakthrough. The more in touch you are with your heart's desires, the greater your expansion can be. Is there evidence in your life of old attachments to *not* being successful? It's not as crazy as it sounds. Don't hold yourself back, because where you're going is totally new and awesome.

VIRGO

Aug. 23–Sept. 22

If you don't have a good sense of humor, you'd better hurry and get one. When you take a stand, no matter how big or small it is, some folks may find it intimidating and may demonize you for asserting your self. Don't take them too seriously. Dare to laugh in the face of adversity.

LIBRA

Sept. 23–Oct. 22

Things are changing and you must let go. But let go of what? Is it your fears or your desires that are holding you back? Your ability to answer these questions is limited by your worrying. Make a decision about whether to trust your gut or your intellect, then follow through.

SCORPIO

Oct. 23–Nov. 21

Pace yourself, Kimosabe. Imagine the Lone Ranger busting into the sunset without Tonto: He couldn't do jack without his pal by his side, bromancing their days away. You are on the path to true independence, but remember that for it to be of value, you can't prioritize one without

serving the whole.

SAGITTARIUS

Nov. 22–Dec. 21

Love is in the air, Sag, and it looks so good on you. Take stock of all that you have to be thankful for this week. Share your good vibes with the people you love and use your high energy to transform your wishes into realities.

CAPRICORN

Dec. 22–Jan. 19

Oy vey! Have you no faith, Capricorn? You are like a Christian child engaged in a several-weeks-long panic attack, fretting around the Christmas tree about whether your gifts will be good enough. Trust that what you get will suffice! Even if Santa sucks this year, these are not exactly problems you can't recover from.

AQUARIUS

Jan. 20–Feb. 18

You are on the right path. Your challenge this week is to gather your strength during life's lulls, rather than worrying through them. You are likely to encounter some obstacles that can drain you if you have no energy reserves. Be like the Suze Orman of your personal strength and save any surplus you can.

PISCES

Feb. 19–March 20

It can be draining to be so affected by things, but it doesn't need to be. Pace yourself, Pisces. The more permission you give yourself to trust in your needs, the better you'll feel. Even if your needs aren't in concert with everyone else's, be protective of your sweet sensitive self. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.



Nothing doing

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Andrea:

I've been married to my husband for close to 10 years. I admit, I didn't marry him because we were head over heels in love. I was only 21 when we met, but I already felt that being "in love" was a lie. It was something you saw in movies or read in romance novels — something silly that doesn't last. I did and do love my husband in my way, and he loves me. In the 10 years we've been together, I've seen many marriages fail. But we are still together and doing OK — at least, emotionally. My question is: can someone just suddenly become asexual? We've never had a burning-hot sexual relationship. When we first met, it was once every couple days. As time went on, it was once every two weeks or sometimes once every three months. Now it's something like once every six months or so. It never lasts very long, but I chalk that up to it being so infrequent that he can't last.

Then recently, he told me he didn't like blow jobs anymore and didn't want them. Then just about a week ago, we were watching a program on different relationships. When it got to this group of asexuals he said that sounded like him. I was baffled! He's 40 years old. He's been sexually active for more than 25 years (he started kind of young). Now, after 10 years of marriage, he suddenly loses all interest? Is he truly asexual? Or do you think there's something else going on?

Love,
Baffled

Dear Baf:

I think there's something, and I think your story, which sounds so weird to you, is just the sort-of-extreme end of a typical pattern. People do tend to have less sex (a little or a lot less, depending) as the initial honeymoon high fades, and as other responsibilities (I'm looking at you, kids) and distractions accumulate. How much it cools and how cold it gets is to some extent under our own control and some extent not — if there's not much flame there to begin with, it doesn't take much to quench it, and pour water on the embers, and metaphor metaphor. There are so many factors besides simple neglect that could be in play here, though, that I hesitate to give you an airy pronouncement of "you didn't use it, you lost it." There's got to be some element of that going on here, though. You guys didn't use it much, did you?

I was making some notes for a revision of my "sex after parenthood" class recently and when I got to the "use it or lose it" segment, I had that haunted feeling of something familiar, hovering just out of reach. What did this situation remind me of, and what

had I done about it? Finally I realized it was hiking, of all things. Way back, when I had the leisure to go hiking with a friend every week, I used to look for excuses to put it off. It sounded hard, I didn't have the energy, I just wanted to be left alone to read my book ... and then I'd heave myself up and go and it would be the greatest thing ever. So. That's my prescription for sexual atrophy/avoidance: get up, put on your boots, and just do it. Except maybe without the boots, unless you're into that.

Contrary to popular supposition, lack of sex does not necessarily make people horny; it often makes them yawny instead. Sex breeds sex. A really hot evening's entertainment leads to really hot memory/reverie over coffee in the morning and lascivious thoughts come sundown. But all of this is couples' stuff, and there is something else going on with your husband on the unilateral side.

Asexuality in the recent, current understanding is more of a lifelong thing, an inborn tendency kind of like homosexuality except for the whole "sexuality" part. Sure, there are people whose traumatic sexual histories cause a total shut-down, but I'd call that sexual aversion rather than asexuality. And I'd guess that your husband is suffering from a combination of acquired low libido caused by not having much sex or much passion at home, plus low testosterone ("doesn't like blow jobs" all of a sudden is cause for concern). That last one can actually be tested, and I'd be happy to be proved wrong but even happier to be proved right, since all it would take is a little supplementation and, as they say (confusingly), Bob's your uncle.

But you know what? This is a really stupid thing to play guessing-games about. Your husband is sitting right there and he doesn't really look all that busy, you know? What did you say when he made his startling pronouncement? Did you actually ask him if he's always felt pretty much asexual (in which case, sucks to be you) or if it's only recently seemed like something other people crave in a way he just doesn't get? Maybe you need to have more sex to get more sex, or maybe you need to come to terms with a sexless marriage, but either way you'd best get busy.

Love,
Andrea

Andrea is teaching *Sex After Parenthood at Day One Center* (www.dayonecenter.com), *Recess* (info@recessurbanrecreation.com), and *privately*. Contact her at andrea@altsexcolumn.com for more info.

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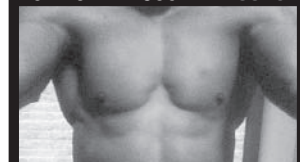
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› women seeking men

EDUCATED PROFESSIONAL

WF, 48, interested in meeting an educated PWM, 40-54, to share friendship and possibly more with. [☎301522](#)

TAKE A TASTE

SBF, 160lbs, looking for hungry, mature, discreet man, You lie to eat? Well I want to be eaten. Try this hot, spicy brown sugar. [☎301677](#)

TAKE CONTROL

Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the stronger my desire to satisfy my man is! [☎300031](#)

SEEKING SWM

Sexy, attractive SBF, 51, BBW, professional writer, applying to law school, seeks SWM, 30-70, who is professional, emotionally/financially secure. [☎298795](#)

HI!

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. [☎298476](#)

HOPE TO HEAR FROM YOU

SBF, 38, 5'1", 210lbs, HIV+, employed, outgoing, enjoys casinos, cooking, and just having fun, looking for sexy, similar SM, understanding and sincere to get to know, share friendship and maybe something more. [☎247312](#)

1949 CLASSIC

SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. [☎660214](#)

PRETTY, CLASSY BLONDE

SWF, 50, N/S, Screen Actors Guild member, writer, two degrees, well-traveled, educated, seeks one in a million, old school gentleman, 48-72. [☎284885](#)

SEEKS SPANISH MAN

SAF, 37, N/S, looking for SHM, 29-40, for conversation, going out together and more. [☎288028](#)

THE RIGHT ONE

SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life, You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. [☎223895](#)

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A'WM, 49-63, N/S. Prefers San Francisco area. [☎651494](#)

COMPANIONSHIP WANTED

Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. [☎861416](#)

LOVE TO TRAVEL

Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. [☎270631](#)

ARE WE A MATCH?

SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. [☎293630](#)

FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. [☎943818](#)

SINGER SEEKS TRUE HARMONY

Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. [☎274570](#)

GET TO KNOW ME

Outdoorsy, easygoing female, 40s, into healthy living, into camping, music, working out, dancing, biking, travel, going for long drives, hiking and culture. Hoping to meet an outgoing, fun man, 40-50, for friendship and dating, possibly leading to more. [☎297207](#)

WANTING

SWF, 56, Swedish decent, Scorpio by nature. I enjoy fast cars, fast boats, and being packed on the back of a Harley. If any or all of what I've said should interest you please feel free to respond. [☎247003](#)

DOMINANT ATTITUDE

Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. [☎851838](#)

BUSY SANTA CRUZ GRANDMOTHER

Attractive WWF, long blonde hair, hazel-green eyes, 5'7". Lives in Santa Cruz works part time in the San Jose area. Wishes to meet an educated, honest, caring gentleman, for movies, music, travel. Friendship first. [☎965249](#)

SWEET AND SINGLE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. [☎434857](#)

MARRIAGE-MINDED

39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+-. [☎263705](#)

HOT SEXY REDHEAD

Playful, mischievous, petite, 40ish, buxom white female, seeks arrangement with generous gentleman, 60+. Please call. [☎856271](#)

COMPANIONSHIP

Are you between 45-60, kind, honest, intelligent, a good conversationalist, open-minded, good-looking, independent, stable, and looking for good companionship? So am I! SF. [☎254612](#)

I HOPE IT'S YOU!

SBM, 70, 175lbs, optimistic, active, classy, religious, enjoys dancing, swimming, travel, music, beach walks. Seeking SM, 69-80, N/S, similar interests. [☎257726](#)

MY OTHER HALF

SWF, 45, professional, educated, good-looking, seeks educated SWPM, 40-50, for dining, plays, movies, symphonies, ballet, travel. [☎256424](#)

OPTIMISTIC

Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. [☎262074](#)

BEAUTIFUL GREEN EYES

Pretty, slender SWF, 49, athletic, adventurous, passionate, highly educated. Loves animals, the arts and nature. Seeking SWM, 46-60, attractive, athletic and well-educated, to share a partnership of the mind, body and soul. Palo Alto. [☎263437](#)

LET'S HAVE FUN

SF, 20, looking for a nice, outgoing, fun, honest SM, 20-30, for friendship first. If more develops, great. I enjoys reading, drawing and more. [☎265785](#)

KILLER SMILE

SHF, 49, fun-loving, funny, loves sports, movies, weekend getaways. ISO loving, adventurous SW/HM, 39-59, for friendship and dating, your side of Bay or mine. [☎226295](#)

A SEXY PEACH!

SBF, 5'3", average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! [☎276500](#)

TAKE A CHANCE ON ME

Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. [☎280729](#)

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. [☎809149](#)

WHATEVER HAPPENS

Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! [☎281901](#)

NURTURING WOMAN

Classy and compassionate SF, 40s, loves dining, dancing, travel, shopping, camping. Seeking similar man, 40s, to spend some time with and get to know. [☎301185](#)

LET'S FALL IN LOVE

Compassionate, classy, optimistic, shy SF, 50s, loves dancing, dining, travel, taking walks, reading, exercise. Seeking SM, 50-70, for casual dating. [☎301188](#)

GOOD VALUES

Captivating, friendly SF, 60s, likes museums, the beach, coffee shops. Looking for relationship with similar male, 60s. [☎299946](#)

SEXY BLONDE

Blue-eyed baby boomer, 5'2", 126lbs, suddenly back on the market after 13 years! I'm fun and funny with a smile on my face and a love for life! [☎299436](#)

READY FOR LTR

Compassionate, hard-working, artistic, friendly, adorable single woman, 60s, wants to meet a male, 50-70, who enjoys long drives, night clubs, television, travel. [☎299943](#)

SEEKS FUN & FRIENDSHIP

SF, 47, friendly, feminine, sophisticated, personable, bright and artistic, passion for camping, dining, beach walks, quiet times home, biking and more. Seeking like-minded SM, 30-39, for friendship, fun times, and possible LTR. [☎248376](#)

› men seeking women

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A'WF, 35-55, for romance and LTR. [☎230241](#)

NEEDS SOME EXCITEMENT

Married WM, 5'7", 170lbs, has tattoos and piercings, a little bored and looking for something a little extra. If interested, get in touch with me. [☎301523](#)

TAKE A CHANCE

SM, 27, 6', 170lbs, shaved head, dark eyes, medium complexion, looking for someone to meet and get to know. Let's see what happens from there. [☎301528](#)

ARE YOU GAME?

Male, 28, looking for a good time. Hopefully someone is out there who wants to be pleased in a real way. If interested, call me. [☎301424](#)

SEEKING A REAL WOMAN

SM, 20, 5'11", 6', 165lbs, long hair, looking for a cool woman, 25-35, for friendship or more. [☎300078](#)

BIG 350LBS+ WOMAN...

would help me fulfill my dreams. Handsome, slim male, black/blue, extremely well-endowed, tremendous endurance, mature, educated, successful, generous single. All races and ages 18+ encouraged. All answered! [☎300164](#)

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GIVE IT A TRY!

WM, 59, not into the bar scene, seeks SF, 45-60, for dating, laughter, enjoy one another's company. Let's have coffee and see where it leads! [☎300340](#)

SUBMISSIVE MAN...

47, Italian, looking for a dominant woman to spend some time together. Friendship and fun, maybe more. [☎300524](#)

SEEKING BBW

SHM, 43, looking for wild, open BBW, 25-55, for no-strings attached fun, including movies, camping, walks on the beach. [☎300544](#)

CAN YOU SMILE?

SWM, 5'10", 150lbs, longish brownish hair, positive person, fairly fit, outdoorsy, N/S, N/Drugs, vegetarian, not into drama, seeks similar SWF, 18-42. [☎298098](#)

LET'S MEET

WM interested in meeting S/DWF, 50-65, who likes music, ballet, museums, dining out, hiking and good conversation. Friendship first and whatever follows after that is fine. [☎299220](#)

NICE GUY

WM, 48, 5'9", 240lbs, blond/blue, would like to meet a good-looking lady, 18-47, to go out and have a good time with and share some afternoon fun. [☎299230](#)

LOOKING FOR A BORED HOUSE-WIFE

Married WM, 56, 6'3", 210lbs, clean, safe and discreet, looking for a married woman to have a good time with and share some afternoon fun. [☎299009](#)

PROUD MILITARY MAN

Goal-oriented WM, 56, very active, likes horses and giving back to the community. Looking for a female, 30-45, who shares the same interests. [☎299643](#)

BUSINESSMAN ISO FEMALE

SWM, 62, 6', 200lbs, N/S, casual drinker, athletic, ISO female, any race or age, for trip, dinners, casual dating and more. [☎205562](#)

DRAMA FREE

SHM, 35, looks 25, 5'7", 160lbs, handsome, down-to-earth, open-minded, light smoker, no children, has a job, seeks SF for casual relationship. [☎266810](#)

IS THAT YOU?

Athletic SM, 5'8", enjoys road trips, weekend getaways, cuddling. Seeking that special someone to share laughs and good times together. [☎268287](#)

ARE YOU OUT THERE?

SHM, 36, N/S, seeks fun woman, 21-45, to relax and chill with. Call, let's get to know one another! [☎268345](#)

GOOD EAST BAY MAN

Sensitive, sweet SM, 24, loves having sex, kinky and freaky stuff. Looking for similar female, 18-45, for possible relationship. [☎268076](#)

LET'S HAVE SOME FUN!

SWM, 42, 5'10", 185lbs, N/S, very outgoing and fun, seeks woman, 18-55, for friendship first. [☎268790](#)

› men seeking women

SAFE PLAY

Married BiWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. [☎301773](#)

BOY NEXT DOOR

Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! [☎301779](#)

HERE FOR YOU

GWMM, 43, 5'11", 185lbs, brown/green, looking for connections with men, 40+, who likes to sit back and be serviced. [☎274431](#)

CALL SOON!

SBM, 5'10", 160lbs, shaved head, handsome, looking for a SM, 29-40, in shape, to spend time with, movies, dining out, good wine and more. [☎246967](#)



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SOUND LIKE YOU?

SBM, 31, 5'7", 180lbs, brown complexion, black/dark brown, D/D-free, cool, fun, enjoys attending church, time with friends/family. Seeking similar Christian man, 18-40, for friendship, sharing fun and then who knows? [☎249224](#)

NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. [☎891177](#)

NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. [☎863423](#)

› women seeking women

HONESTY A MUST

SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. [☎299977](#)

GIVE ME A CALL

SBF, 30, 5'6", 150lbs, attractive, fit, intelligent, likes sports and movies, seeks ambitious, affectionate, kind-hearted, feminine, honest SBF, 21-40, for friendship, fun and companionship. [☎251637](#)

SENSUAL, CONSIDERATE WOMAN

BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. [☎276062](#)

CLASSY, ATTRACTIVE

GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. [☎300954](#)

› three's company

BIM SEEKS COUPLE

I'll please you foils, but you don't have to please me! Interested in incorporating a BiM into your kinky times? Give me a call! [☎300456](#)

DARK CRAVINGS?

Share your wife with me. Well-endowed black master, ISO married ladies with a bit of kink in them, who are fit and attractive, nasty and lustful, to share lots of adult fun times. [☎253133](#)

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Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. [☎753064](#)

› tv/ts

TRANSEXUAL SLAVES

Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! [☎300076](#)

FUN TIMES

SWM, late 30s, 6'1", 220lbs, good looking, seeking girls and TS's, for good times and more. [☎251435](#)

› friends/activities

SEEKING LADY FRIEND

Married male looking for lady friend for walks, meeting for coffee, and more. Friendship only. [☎300798](#)

CALLING MUSIC LOVERS

My wife and I invite you to our east-bay home to watch rare concert footage of The Beatles, Led Zeppelin, Tom Petty, Queen, Rolling Stones, and many more. Please leave phone number. 21-70. [☎966276](#)

LOOKING FOR OPTIMISM

Optimistic lady, attractive and talented in senior years. looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. [☎135477](#)

EROTIC COMPUTER

Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. [☎802472](#)

LET'S GET TOGETHER

Intelligent, motivated and goal-oriented SM in his 30s, who's honest and lives a healthy lifestyle. Enjoys reading, the outdoors, dancing, dining and staying in shape. Looking for firends in the SF area. [☎264868](#)

› kinksters

PLEASURES AWAIT YOU

Energetic, outgoing, level-headed male, 5'9", 160lbs, black/brown, olive complexion, looking for open-minded ladies to share intimate, adult fun times. [☎246642](#)

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